

KUNKEL'S

MUSICAL  
REVIEW.

NOVEMBER, 1879.

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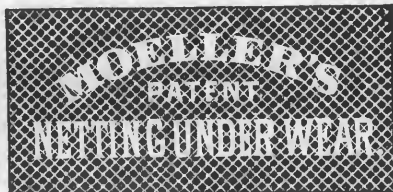
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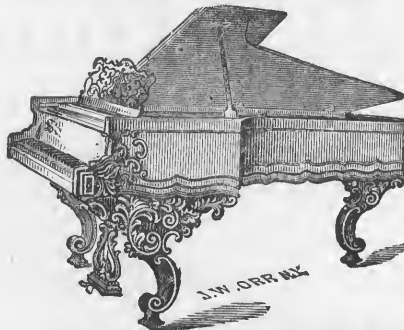
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# KUNKEL'S MUSICAL REVIEW.

A JOURNAL

Devoted to Music, Art, Literature and the Drama.

VOL. II.

ST. LOUIS, NOVEMBER, 1879.

No. 3.

## A SERENADE.

I sing beneath your lattice, love,  
A song of great regard for you;  
The moon is getting rather high,  
My voice is, too.

The lakelet in deep shadow lies,  
Where croaking frogs make much ado,  
I think they sing a trifle hoarse;  
I sing so, too.

The blossoms on the pumpkin vine  
Are weeping diamond tears of dew:  
'Tis warm; the flowers are wilting fast,  
My collar, too.

All motionless the cedars stand  
With silent moonbeams slanting through;  
The very air is drowsy, love,  
And I am, too.

Oh, could I soar on loving wings,  
And at your window gently woo!  
But then your lattice you would bolt—  
So I'll bolt, too.

## COMICAL CHORDS.

SPIRIT of the press—cider.

HARD to beat—boiled eggs.

A BEAR SPOT—the North Pole.

A DOUBLE-SHELL race—clams.

A DRINK for the sick—well water.

A STIRRING time—making porridge.

THE latest thing in boots—stockings.

ALL the rage with the girls—marriage.

THE English home ruler—the lady of the house.

HIGHEST approbation—Applause from the gallery.

THE board of education—the schoolmaster's shingle.

SONG of the dry goods clerk—"Swinging in delaine."

GOING out with the tied—a wedding party leaving the church.

If a girl wants to get married she generally says so to her popper.

"WHAT is marriage?" "One woman the more and one man the less."

It was Hood, we believe, who said that a good clergyman is "picty parsonified."

WHEN a man calls his wife's maid an angel is it time for the wife to make her fly.

"AH," said a deaf man who had a scolding wife, "man wants but little hear below."

THE king of the Fiji Islands is said to relish "Baby Mine" very much. He likes it well done, too.

NOAH was the first man who strictly observed Lent. He lived on water for forty days and forty nights.

UPON a modest gravestone in a Vincennes cemetery appears the plaintive legend: "His neighbor played the cornet."

"THE music at a marriage procession," says Heine, "always reminds me of the music of soldiers entering upon a battle."

A MAN who bought a box of cigars, when asked what they were, replied, "Tickets for a course of lectures from my wife."

WHERE do we find the earliest mention of a free admission to the theatre? When Joseph was led into the pit by his brethren for nothing.

A WESTERN editor says that water has tasted strong of sinners ever since the deluge, and that's the reason why he takes whisky in his'n.

GENTLEMAN:—"I say, waiter, I've just cracked this egg; look at it." Waiter:—"Don't look very nice at that end, I must say; try the other."

"BEDAD! Look at the baste, wid his two toothpicks stickin' out er his mouth!" was how the first sight of an elephant affected Bridget Muldoon.

AT a fashionable wedding in a Western city, as the bridal procession was passing up the aisle, the organist struck up, "Beware! she's fooling thee."

"JENNIE, what makes you such a bad girl?" "Well, mamma, God sent you just the best children He could find, and if they don't snit you, I can't help it."

BYRON once said of a lady whose tongue suggested perpetual motion to every visitor, that she had been dangerously ill but was now dangerously well again.

A TON of gold makes a fraction over half a million of dollars, and when a man says his wife is worth her weight in gold, and she weighs 120 pounds, she is worth \$30,000.

'Tis night. Two lovers lean  
Upon the gate;  
A nearing form is seen,  
It is their fate.

A piercing scream from her  
The welkin rent;  
It was, as you infer,  
Her pa-ri-ent.

The lover sought to scoot,  
Alas! too late;  
He's hoisted with a boot  
Beyond the gate.

CHARLEY: "What girl was that you had in tow last evening?" Harry (on his dignity): "What you please to call tow, sir, is what people of culture generally speak of as blonde tresses, sir." Goes off in a huff.

AN earnest Methodist was hauled over the coals by a council of brother ministers for the sin of exaggeration. He arose and said: "The punishment they had judged him was just. He had shed barrels of tears over it."

A BORE once said to Jerrold, in a company which was discussing the merits of a certain piece of music, "That song, sir, always carries me away." The wit quietly turned to his friends and asked: "Will some one kindly sing it?"

"THROWED up the sponge, did he?" said Mrs. Spilkins, as her husband finished reading an account of a prize fight. "Why, he might have known he couldn't keep a sponge on his stomach. What did he swallow it for, anyhow?"

A LITTLE boy whose sisters stroll in the woods for the bright hued leaves of autumn time, saw them coming home the other day with a red whiskered gentleman, whom he greeted with the remark: "My! you got autumn-leave whiskers, haven't you?"

"DAN," said a four-year-old, "give me five cents to buy a monkey." "We have one monkey in the house now," said the elder brother. "Who is it, Dan?" "You," was his reply. "Then give me five cents to buy the monkey some nuts." The brother could not resist.

AN old Scotch lady, who had no relish for modern church music, was expressing her dislike of the singing of an anthem in her own church one day, when a neighbor said: "Why, that is a very old anthem: David sang that anthem to Saul." To this the old lady replied: "Weel, weel; I noo for the first time understand, why Saul threw his javelin at David when the lad sang for him."

MODJESKA is writing a story for *Ser bner's Monthly*. It is a love story. The heroine's name is Griseldavitch Topplewatch-kitzky and the hero's Vladimir Tschezarotsh. The scene is laid in the quiet little Polish village of Stirritupitvish, on the banks of the classic river Muddioschky, in the region of the Kotze-butitzelosky mountains. We extract a passage from advance sheets: "Within her wan hands she had her face concealed, when to her Vladimir asked if she did truly love him. Yea, I do love thee; by yonder bale moon I adjure it. Let us, then, said he, flee, but she hesitated by reason of her trunks, which were still unpacked. The tears wandered from her eyes, but meanwhile Vladimir repeated what for she would not be coming pretty soon, not having been aware of the gash the words of him made on the inside of her heart."—*Troy Times*.



## Kunkel's Musical Review.

ST. LOUIS, MO., - - NOVEMBER. 1879.

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WE call the attention of our readers, especially of those who are music teachers, to the letters, on page xiv, from prominent pianists and teachers, in reference to the new set of *Operatic Fantasies* by Jean Paul, published by Kunkel Brothers. These are but a few of the many letters of commendation which the publishers have received and are still daily receiving.

### AMERICAN INDUSTRIAL ART.

Speaking upon the subject of industrial art, the Rt. Hon. Sir William E. Gladstone, in an address delivered at the opening of a fine art exhibition at Chester, England, said:

"I have been speaking of Americans, with whom I trust we shall always continue in peace and bonds of brotherhood (applause); and if you take the industrial productions of America, I am sorry to say, we find that very few have any beauty at all (applause). The circumstances of their national existence down to the present time have, from the scarcity of labor and other causes, compelled them to do a thing in the shortest and most effectual way for answering the immediate purpose, and the beauty of production has been entirely overlooked." (Hear, hear.)

We suppose that for an English eye English productions may have a beauty which others cannot see; and it may be we are also swayed by national taste or prejudice when we say that, so far as we have been able to compare them, American manufactures are superior in beauty to those that come from England. If we refer the decision of this question to impartial judges, in other words, to buyers in markets that are foreign to both England and the United States, we will find that these judges do not agree with Mr. Gladstone. The United States are in many branches driving England from the markets of Australia and

South America. As to pianofortes and cabinet organs, those of American manufacture are preferred, even in conservative England, to the best English makes. We dare say that in Mr. Gladstone's own parlors there might be seen pianofortes of American manufacture, in which beauty has not been entirely overlooked."

### THE PROCESSION OF THE VEILED PROPHETS. A CRITIQUE.

The press of St. Louis has exhausted the vocabulary of expletives in its praise of the procession of the "Veiled Prophets," which occurred on the eighth of October, but so far we have failed to find one word of reasoned criticism of this much lauded pageant. This induces us to review critically the allegorical "panorama of progress," presented by this mystic organization to the hundreds of thousands who thronged the streets of St. Louis on the night of their second annual parade.

The purpose of the "Veiled Prophets" is in all respects a praiseworthy one; their lavish expenditure of time and money shows that they are far-seeing and disinterested gentlemen. For all this they deserve all the praise which they have received. Nor will we deny that the panorama of the eighth of October was well worth seeing, and reflected credit upon the organization which presented it, as well as upon the city which the veiled brotherhood call their home. From a critical and artistic stand-point, however, it fell short of what we had expected, and still more of what the "Prophets" themselves could and should have had with the same expenditure of money.

The late panorama was obnoxious to two classes of criticisms: first, as to its conception, and, second, as to its execution. As to the first of these, it is to be noticed that street pageants, such as those of the "Veiled Prophets," are a branch of the decorative art. In such work, whatever the subject treated, it must be rendered *decorative*, that is to say, agreeable to the eye, both as to form and color. Many very artistic compositions are not at all decorative. The "allegorical panorama of progress" gave the designer the amplest scope (mythology and the entire history of the world) from which to draw his subjects, and surely it could not have been difficult for him, had he borne in mind the basis principle we have just laid down, to have found twenty-two truly decorative subjects. Yet nothing less decorative, as color, could well be imagined than the wood, granite and limestone represented in profusion upon several of the floats; and as to form, the float of "Architecture" and the "Cave of the Cyclops" were simply ignoble.

Again, there is a wide difference between decorations which are to be seen in a theatre and those which are to be exhibited in the street. In a theatre, a curtain, a decorative panel, scenery of any kind, are placed in one position, lighted in a certain way, and the work is seen only from a certain distance and from one direction; in the street, on the contrary, the light is ever-varying, and the spectators press within a few feet of the passing floats, which are viewed from

all sides and from above. This difference of conditions necessitates a difference of treatment. Here, painting must, as far as possible, give way to sculpture, which, being truer to nature, is not so dependent for its effect upon light and surroundings. In this respect, the first procession of the "Prophets" was vastly superior to their last, for it contained a much larger number of decorative sculptures, horses, statues, etc., which gave the floats a realistic effect unattainable otherwise. The New Orleans societies understand this better than our St. Louis organization, and hence their pageants are more meritorious.

Passing now from the conception to the execution of the work, we find there still greater shortcomings. The brutal yellow or black of the floats was certainly not the work of the designer, and for it we must blame the executant. To the painter also must be attached the blame of all the promiscuous and tasteless sticking of spangles, gold and silver leaf, aimlessly shaking in the wind. Such work is inartistic; it conceals, instead of bringing out, the forms and lines of the objects represented and gives the whole an air of unfinished, or rather of a large lot of second-hand and ragged circus clothes, freshly unpacked and waving in the breeze. There were some exceptions, for instance the float representing pottery; but why the artist who did so well on that should have done so ill in most of the others, is a puzzle which we cannot solve. The rocks under which the Cyclops worked were painted altogether too light for the proper effect of the fire-light of the surrounding forges. The dinner service might, with advantage, have been made much more gorgeous. There were many other minor defects of execution which we have not the time nor space to enumerate. In a word the designs could have been better, but their execution, as a whole, could not well have been much worse.

With the experience gained during the last two years, the "Prophets" should be able to avoid the mistakes of the past, and their next year's panorama will, we trust, prove that they have profited by their previous ventures, and be equal to those of the Crescent City. "So mote it be!"

#### ZULU MUSIC AND POETRY.

The Zulus, who through their recent conflict with England have become known throughout the world, are, in their way, musicians and poets. Their vocal music is of the most vigorous kind. It is no rare thing for hundreds of Zulu warriors to sing in unison at the tops of their voices, their different war songs. The Zulu singer almost invariably squats when he sings, swinging his body backward and forward, and often bringing his elbows violently against his ribs, in order to expel the air with greater force. The Zulu's way of singing is much like that of the Chinese (whom he resembles in other respects, since the name of Zulu, which he applies to himself, means, in his language, *celestial*, a term which the Chinese apply to themselves in the same sense, *i. e.*, as denoting their origin); they delight in strong contrasts, pass-

ing abruptly from the highest falsetto notes to the lowest and gruffest tones, the whole in that peculiar nasal twang which characterizes uncultivated singers the world over. The Zulu melodies are not pleasant to the European ear, although travelers say that, sung by the Zulus, they have a charm which cannot be understood when others attempt them. They know nothing of harmony, and do not attempt anything that resembles it. As a keeper of time the Zulu is said to be a perfect metronome. The Zulu women emulate the singing of the men in more peaceful songs, and troops of them carrying milk, eggs, potatoes, wild fruit, etc., from their kraals, to sell them to the colonists of the adjoining country, can often be heard beguiling the tedium of the journey with their shrill chants. The words of their songs are not devoid of poetry; indeed, some of them are full of the boldest oriental imagery. Take this, for instance, from a song in honor of Tselhaka, one of their successful warrior chiefs, who, like Alexander, is said to have sighed for more worlds to conquer:

"Thou hast finished, finished the nations!  
Where will you go to battle now?  
Hey! where will you go to battle now?  
Thou hast conquered kings!  
Where are you going to battle now?  
Thou hast finished, finished the nations!  
Where are you going to battle now?  
Hurrah! Hurrah! Hurrah!"

Or this, from a song in honor of Panda, Cetewayo's father:

"Thou brother of the Tschakas, considerate forder,  
A swallow which fled in the sky,  
Whose cattle was ever in so huddled a crowd;  
Thou false adorer of the valor of another,  
That valor thou tookest at the battle of Makonko."

These extracts, necessarily weakened by translation, show a considerable poetic genius in their rude composers; although their songs referring, as they usually do, in figurative language, to the personal history of the party in whose honor they are composed, are almost unintelligible to one not familiar with that history. Thus, in the last extract, the first two lines, refer to the skillful and secret manner in which Panda eluded, by swimming across a stream, the pursuit of his enemy Dinga; the third to his great wealth (in cattle), and the last two to his overcoming of the aforesaid Dinga in a battle which settled the royal succession.

The musical instruments used by the Zulus are few and very imperfect. One of the most popular is a whistle, which is used by them with deafening effect to reinforce the power of the voices in the rendering of some of their songs. They have also a rude sort of tambourine made out of the shell of a gourd, from which the top has been removed, and to the sides of which pieces of shell are attached, which serves mainly in marking the time of their rude songs. Then they have an instrument which has been given different names. It consists of a bow about five feet in length, made exactly as if intended to propel arrows. Its cord is made of twisted hair, and is tightly or loosely strung according to the pitch desired by the performer. Near one end of the bow a calabash

is lashed to increase the resonance of the bow. The instrument, thus strung, is struck by the musician with a small stick. Its tone is very feeble, and, like other Zulu instruments, it can serve to little more than to mark time.

Another Zulu instrument is made of iron rods or bars placed upon a rectangular board, seven inches long by four broad. The rods, laid in parallel lines, are attached to one end of the board by another rod laid transversely, which is fixed to the board with brass wire. A strip of wood running under the middle of the iron bars, acts as a bridge, and the part of the rods emitting sound is that comprised between the bridge and the flattened end of the instrument, which is set in vibration by means of an iron band, shaped like the oar of a boat. Between the six longest bars are placed several shorter ones, like the black keys of a piano between the white ones. There is very little system or regularity about this instrument, which gives forth a mixture of sounds agreeable enough to the ear, but still quite devoid of melody. Upon the front of the board is attached a piece of gourd with fragments of shells, so that the instruments can be made to emit two series of sounds; for when the iron rods are struck the vibration reacts upon the gourd, which contributes to the general harmony. A sort of flute, or rather flageolet, which they have borrowed from their neighbors, the Bechuanas, and which is the only one of their instruments which can play anything like a definite melody, completes the list, as far as known, of the instruments used in a Zulu Orchestra.

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### THE BLIND AS MUSICIANS.

It is a remarkable and merciful provision of Providence that, as a rule, the loss of one of the senses is compensated, as far as possible, by an increased activity of the remaining ones. The sense of sight, besides the functions which are peculiar to it, also serves as an aid to all the others, and hence, following this law of compensation, we find that when it is lost, all the other senses usually receive added power and intensity. The sense of hearing in such cases usually attains a perfection which seems marvelous to the uninitiated. This, in itself, explains in part the remarkable capacity for musical culture so often exhibited by the blind.

The musical aptitude of the blind is, however, we think, due still more to the fact that their blindness itself leads to a concentration of their attention upon the sensations produced by music through the ear upon the mind.

Attention is, in any given person at any given time, practically a fixed quantity. If it be spread over many objects, it is, so to speak, diluted and weak; the perceptions of those objects are vague, and their impressions evanescent. If on the contrary it be, for any reason, concentrated upon any one object, that object is clearly perceived and its impressions are permanent. To so train the mental faculties that they shall be subservient to the will and susceptible of prolonged and concentrated attention is one of the principal purposes of a well conducted education. With this power, dull minds have step by step plodded their way to the hill-tops of fame, while without it

native genius has worn out its sublime wings in vain attempts to soar even to a secondary elevation.

Now, attention, which in the case of those who see, is usually the result of long training and of the prolonged exercise of will-power, is, in the blind, so far as music is concerned, the natural result of their blindness; their perceptions of sound not being mingled with nor distracted by their perception of objects of sight. To descend to particulars: if you go to a concert you will unconsciously look at the audience, at the decorations, at the singers, at the instrumentalists; you may, moreover, be conscious of the fact that one and another are observing you. All these things take some share of your attention, and that share is necessarily subtracted from that which you give to the music as such. To concentrate your thoughts upon the music, in other words, to eliminate all these extraneous matters from your mental perceptions and sensations, would demand an effort of the will (perhaps an unsuccessful one) which itself often becomes an object of perception, *i. e.*, attention, and hence detracts from the perception of the music. Not so with the blind man. He sees no audience, no decorations, no instruments, no performers; his attention is necessarily concentrated upon the music and reflexively upon the emotions it arouses in him; his perceptions are consequently clearer, their effect more permanent. Each concert a blind pupil attends is a music lesson, every artist he hears becomes a music teacher. Add to that the retentive memory, trained by sad necessity, which the blind usually possess, the mental repetition to themselves of the strains they have heard, prolonging and repeating the lessons they have had, and the musical taste and aptitude of the blind seem no longer anything but natural, and our admiration is transferred to that beneficent law of nature which causes the affliction of the blind to become indirectly a means of alleviating and compensating the privations it imposes.

### Apologue of Jean Paul.

One day the guardian genius of all who possess strong sensibility thus addressed Jupiter:

"Father divine! bestow on thy poor human creatures a language more expressive than any they now possess, for they have only words signifying how they suffer, how they enjoy, and how they love."

"Have I not given them tears?" replied the deity, "tears of pleasure, of pain, and the softer ones that flow from the tender passion?"

The genius answered:

"O, God of men! tears do not sufficiently speak the overflowing of the heart; give, I supplicate thee, to man a language that can more powerfully paint the languishing and impassioned wishes of a susceptible soul—the recollections, so delightful, of infancy; the soft dreams of youth, and the hopes of another life, which mature age indulges while contemplating the last rays of the sun as they sink in the ocean; give them, father of all, a new language to the heart!"

At this moment the celestial harmonies of the spheres announced to Jupiter the approach of the Muse of Song. To her the god immediately made a sign, and thus uttered his behests:

"Descend on earth, O Muse, and teach mankind thy language!"

And the Muse of Song descended to earth, taught us her accents, and from that time the heart of man has been able to speak.—*American Art Journal*.

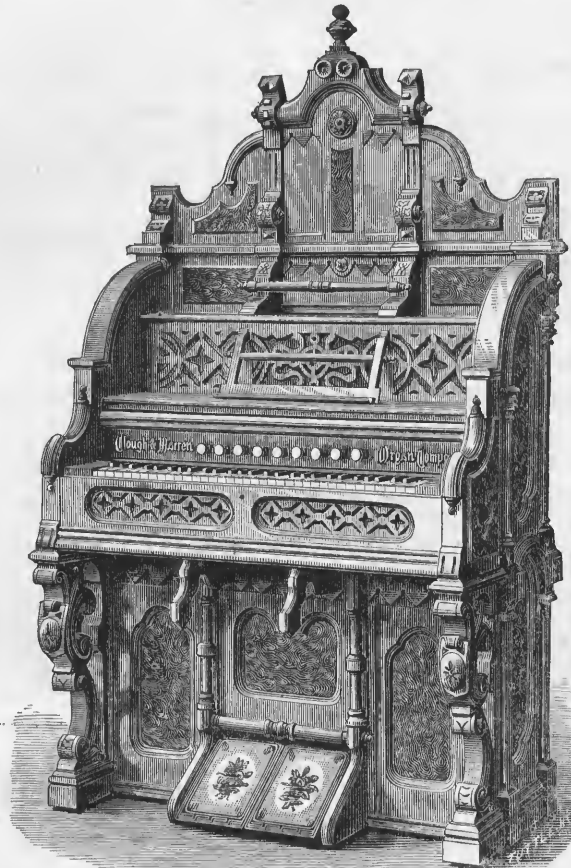
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# Music.

Never is a nation finished while it wants the grace of art;  
Use must borrow robes from beauty, life must rise above the mart.

For Kunkel's Musical Review.

## Heart Tried and True.

Thou who, the same through good or ill,  
Still lovest on and truest still,  
Song-blossoms I before thee strew:  
Take them, O Heart so tried and true!  
'Tis not thy beauty I would praise,  
For that will soon or late depart,  
But fain would I to endless days  
Sing of thy tried and faithful heart.

Love, in thy love, my love is blest,  
Heart, on thine heart, my heart doth rest;  
What need I more, earth's lifetime through,  
Than thee, O Heart so tried and true!  
No, not thy beauty would I praise, etc.

When foolish fear thy love would doubt,  
A single thought puts fear to rout;  
For well I know heav'n's arch of blue  
Holds not one heart more tried and true!  
Then, not thy beauty would I praise, etc.

When foes besiege and friends betray,  
When faith in God and man give way,  
I pledge my faith to both anew  
At thought of thee, so tried and true!  
'Tis not thy beauty I would praise, etc.

My life to thine, thy trust, I feel,  
Hath bound with bands more strong than steel.  
But ah, the chains I ne'er shall rue  
That make us one, O Heart so true!  
'Tis not thy beauty I would praise, etc.

I. D. F.

## HARMONY LESSONS—No. 3.

BY WALDEMAR MALMENE.

Before proceeding to the study of chords, we will conclude that of intervals by examining

### THE MINOR SCALE,

of which a thorough knowledge is essential. If the *major* scale is often designated as the "natural" scale, so we often find the *minor* scale receiving the name of "arbitrary minor scale," on account of its twofold formation.

We use the terms "relative" major and "relative" minor scales to indicate a certain uniformity or relationship which exists between a major scale and its "relative" minor; the same signature of flats or sharps is the outward indication of relationship.

The key-note of the relative minor scale is to be found upon the sixth degree of the major scale, *e. g.*, E minor is the relative minor of G major.

As before stated, the minor scale has a twofold formation. The one is based upon the laws of harmony, and is called "harmonic" minor scale; the other is formed upon the principles of melody, and is called "melodic" minor scale.

The *harmonic* minor scale has the following intervals, viz., in a minor:

*a . b . c . d . e . f . g sharp . a*  
1 1 1 1 1 1 1 1

The *melodic* minor scale is formed thus:

*a . b . c . d . e . f sharp . g sharp . a*  
1 1 1 1 1 1 1 1

The latter in descending has the same sounds as its relative major scale, *e. g.*,

*a g natural f natural e d c b a*

A comparison between the two ascending scales shows that the interval of a step and a half from the sixth to the seventh degree is avoided in the melodic minor scale by raising the sixth degree a half step. An interval of a step and a half between two consecutive sounds of the scale is contrary to the pre-established order of *diatonic* progressions; it is not only unmelodious, but also, as every singer will admit, very difficult to sing, requiring considerable practice.

The reason why, in an harmonic point of view, the sixth degree should be a minor sixth from the key-note can be shown best, in a practical manner, by striking (in the key of a minor) the chord *d, f, a*, and let it be followed by the chord of tonic *a, c, e*. If we substituted for the first *d, f sharp, a*, according to the sounds of the melodic minor scale, and then let it be followed immediately by the "a" minor chord, *a, c, e*, our ear would quickly detect the irreconcilable nature of these two chords.

The earnest student is strongly recommended to write out the remaining minor scales according to the above formula, and every practical musician should practice both kinds of scales.

As we wish to commence, in our next number, the study of chords, we shall close this chapter by briefly stating that intervals, besides appearing as major, minor, perfect and diminished, as we have them in the diatonic scale, may also become either augmented or diminished through chromatic alterations.

In the two latter characters they are best explained and understood, if we say that a major or perfect interval becomes *augmented* by raising the upper tone half a step, *e. g.*, from *d* to *f sharp* we have a major third, but from *d* to *f double sharp* we have an augmented third; so also from *e flat* to *g* is a major third, but from *e flat* to *g sharp* is an augmented third. A minor interval becomes a diminished interval by either lowering the higher tone or raising the lower, *e. g.*, from *c* to *e flat*, or from *e sharp* to *e flat* is a diminished third.

A more extended practice in this field will soon give a complete mastery, which is essential to a thorough theoretical comprehension of chords and their particular treatment.

Four exercise sheets, by J. P. Morgan and O. B. Boise, published by G. Schirmer, New York, will assist the student materially.

## MUSICAL ADVERTISEMENTS.

BY HENRY C. LUNN.

It has often been truly said that the advertisement columns of the London *Times* reflect, with fatal accuracy, the state of society in which we live, and few thinking persons, indeed, can read unmoved the daily catalogue of misery and hypocrisy there set forth. A heart-broken wife or mother implores the return of a runaway, when all will be freely forgotten and forgiven. A reduced gentleman earnestly entreats the aid of ten pounds to save his goods from being seized, and his family from being sent to the workhouse. A *douceur* will be given to any person who will procure for the advertiser the means of honestly earning a bare living; and a widow, who has been brought up in the best society, will accept for the few remaining years of her life, any office, "not positively menial."

In another part of the paper announcements appear that fortunes are to be made for sums varying from one shilling to ten pounds. Sleeping partners are required, with a capital of four or five thousand pounds, by men who are sufficiently wide-awake to use the money to the best advantage; and "most experienced" persons offer to do everything for everybody, with apparently little more reward than the consciousness of having benefited their fellow creatures.

As amidst this heterogeneous mass of advertisements, all trades and all professions are regularly represented, it is unnecessary to say that music comes in for a very fair share of notice; indeed I may safely say that no want connected with the art is left ungratified.

The first thing that forcibly strikes us is the fearful sacrifice so continually made by persons who desire to dispose of pianofortes. Grands and semi-grands, "nearly new," with "metallic plates, and all the recent improvements—belonging to ladies and gentlemen who are summoned abroad in breathless haste—are to be met with at prices too contemptible to mention. The sum of money that they cost, "only six months ago," will at once guarantee their worth. Country gentlemen (who make a point of looking in the *Times* for bargains) often become the purchasers of these instruments; but it is usually found that in a very short time the wires jingle, and the keys, when they are pressed down, acquire a habit of remaining there, most of which curious effects are supposed to result from the extreme dampness of the room.

But if pianofortes are to be had for a mere trifle, how much less, in proportion, are the sums to be paid for learning to play upon them? At first it might be supposed that the variety of terms advertised by the teachers of this instrument, have some reference to the degree of efficiency in the professor. This, however, is not the case. They are nearly all first-rate. They hold diplomas from the greatest masters—they are "brilliant" performers, and ensure the utmost proficiency to their pupils in half the time consumed by all those who do not advertise. The result of their instruction is hidden from vulgar scrutiny; for as they are all their own trumpeters, they are of course their own umpires, and within the narrow circle which separates them from the real world of art they admire and praise each other with a pleasing ignorance that disarms criticism.

Amongst these advertisements, however, one, meek and simply worded, claims a sympathetic notice. A lady wishes to meet with a few pupils for the pianoforte at a mere trifle by the lesson, or the quarter—"distance no object." Poor girl! The last line tells a melancholy tale. It is, doubtless, a last, almost hopeless appeal for the means of creditably supporting herself, and, perhaps, some others who cling to her as their last chance of rescue from starvation. Cold, wet, and exhausted with fatigue, she may pass unheeded for from house to house, life becoming, like distance, "no object," as the future looms more drearily than ever before her.

Let parents and guardians who select professors from advertisements, ponder on one like this; and recollect that persons who vaunt their talents in print, are usually those who cannot afford to allow those talents to speak honestly for themselves.

An announcement that a band master is "wanted for India," raises semi-military hopes in the minds of young musicians, which a knowledge of the intense heat of the climate can scarcely dispel. The idea of moustaches (even by artificial means) not only being tolerated, but positively desired, is especially pleasing to one who, in deference to his relatives and friends, has never allowed his hair to go the lengths that he would desire. The flavor of the army too, and in a country where Sikhs are continually to be chastised, and elephants are

walking about like horses, at once decides the point; and so numerous are the applications for the post that a second advertisement is very rarely necessary.

"Wanted, an organist," at once catches the eye of the musical reader; and he anxiously hopes that he may at length have free scope for the exercise of his talents on this instrument. Three services on Sunday, two in the week, and the musical training of a few charity children are the duties; and the salary is *twenty pounds* a year. At first it would appear that the advertisers are desirous of treating with a person to turn a hand organ, the emolument offered being less than is usually paid to the beadle, and rather under the wages of a good cook in a private family. It is a *bona fide* address to the musical profession, however, as will be seen by the announcement that "testimonials as to strict integrity and professional talent must be sent in with the application for the office." To make up something like an existence for the person who gains this appointment, other inducements are occasionally held out; and I have seen it stated that if the organist could "teach dancing," it would be of great benefit to him. These facts must speak for themselves. The degradation of a noble office like this is a matter of grave import to all. In every case, the disgrace falls upon those who offer these terms to the professor, and not upon the professor who accepts them; and I would therefore earnestly advise those who have the direction of this matter, to see that, in so recklessly lowering the standard of art, they do not loosen the foundation of that holy structure with which it is united.

### Cherubini and Napoleon.

At the time when Cherubini was at the height of his fame, General Bonaparte returned to Paris from his Italian campaign, and made the acquaintance of the composer, whom at their first meeting he greatly annoyed by his exaggerated admiration of such masters as Paesicello and Zingarelli. Talking of Cherubini's operas a few days later, the General remarked: "Your music is very fine, but the accompaniment is too prominent." "*Citoyen General*," the composer replied, "*vous aimez la musique qui vous laisse penser a vos affaires d'etat*." After this there was little chance of promotion in Imperial France for Cherubini, who therefore accepted an invitation to write an opera for the Imperial Theatre at Vienna, where he arrived in the second half of July, 1805. He was received at court and in the city with every mark of distinction; and a German musical paper, in a letter dated Vienna, August 5th, contains an enthusiastic account of Cherubini's "*Les deux Journées*," conducted by the composer himself. But here again his triumph was to be cut short by his imperial antagonist, who entered Vienna at the head of his victorious army before "*Faniska*," the new opera, was finished. Napoleon took up his residence at Schonbrunn, and Cherubini was invited to conduct some concert performances at his court. At the close of these conversations the Emperor was in the habit of having some conversation with the composer. "Your last opera has had great success," Napoleon said on one occasion. "It would not please you, Sir," answered Cherubini. "Why not?" asked the Emperor. "*Il y a trop d'accompagnement*," was the answer, and it was the last Cherubini ever had the opportunity of making, for the Emperor never spoke to him again. It was not till after the fall of Napoleon that Cherubini received the reward due to his merits.

### Music as a Medicine.

Music and the sound of instruments, says the lively Vigneul de Marville, contribute to the health of the body and the mind; they quicken the circulation of the blood, they dissipate vapors and open the vessels, so that the action of perspiration is freer. He tells a story of a person of distinction, who assured him that, once being suddenly seized by violent illness, instead of a consultation of physicians, he immediately called a band of musicians, and their violins played so well in his inside, that his bowels became perfectly in tune, and in a few hours were harmoniously becalmed. I once heard a story of Farinelli, the famous singer, who was sent for to Madrid to try the effect of his magical voice on the king of Spain. His majesty was buried in the profoundest melancholy; nothing could raise an emotion in him; he lived in a total oblivion of life; he sat in a darkened chamber, entirely given up to the most distressing kind of madness. The physicians ordered Farinelli at first to sing in an outer room; and for the first day or two this was done, without any effect on the royal patient. At length, it was observed that the king, awakening from his stupor, seemed to listen; on the next day, tears were seen starting in his eyes; the day after he ordered the door of his chamber to be left open, and at length, the perturbed spirit entirely left our modern Saul, and the medicinal voice of Farinelli effected what no other medicine could.—D'ISRAELI.

For Kunkel's Musical Review.

### BIRDS OF PASSAGE.

SWEDISH POEM BY ELIAS TEGNER.

[Translated into the English by Frank Siller.]

On Egypt's great river the sunbeams descend,  
And deep to the forest their terror extend.  
'Tis then that we feel an unspeakable longing;  
And "North" is the password, and north we are thronging;  
And far over land and o'er ocean we fly,  
Beneath us the earth and above us the sky;  
Around us the tempests are dismally wailing,  
But bravely and free with the clouds we are sailing.

High up among the mountain tops nestles a dale,  
Which happily now as our birthplace we hail.  
While playfully here our fledglings are growing;  
Mid-summer night sunbeams are o'er us glowing;  
No hunter disturbs our valley of rest,  
Where dancing the fairies peep into each nest;  
Where gracefully nymphs through the forest are gliding,  
And gold-mining dwarfs in the mountains are hiding.

But afar, from the pole, comes the Boreal blast,  
And drives from our cherished abode us at last;  
Our blood becomes chilled and, our pinions expanding,  
We hasten away; to our far southern landing,  
The country of verdure and azure blue sky,  
The land of the palm tree, we steadily fly.  
There soon we will rest on the hills high and airy,  
And quietly dream of nymph, elfin and fairy.

### THE "CA IRA."

HUDSON, N. Y., October 16, 1879.

Editor Kunkel's Musical Review:

DEAR SIR—Will not some one who knows tell a few subscribers to the REVIEW, who would like to know, what was the air called "*Ca Ira*," often quoted in modern French history? What is the origin of it, who was the author of the words which must necessarily have been wedded to the tune, who was the composer, where and when? Could you not give us the melody in the columns of the REVIEW?

Yours very truly, T. E. COMBA.

The *Ca Ira* was one of the earliest of the songs of the French Revolution. The words are the veriest doggerel, in which the simplest rules of versification are constantly violated. It is supposed to have been composed in 1789, on the *Champs de Mars*, while preparations were being made for the Fete de la Fédération, and its unknown author was evidently an ignorant fellow. In substance it is a vulgar though weak diatribe against the aristocracy and the clergy. We give here the first stanza, which is also the most regular, as a specimen:

"Ah! ga ira, ga ira, ga ira,  
Le peuple en ce jour sans cesse répète:  
Ah! ga ira, ga ira, ga ira,  
Malgré les mutins tout réussira.

"Nos ennemis confus en restent la  
Et nous allons chanter *alléluia*  
Ah! ga ira, ga ira, ga ira.  
En chantant une chansonnette,  
Avec plaisir on dira:  
Ah! ga ira, ga ira, ga ira,  
Le peuple en ce jour sans cesse répète:  
Ah! ga ira, ga ira, ga ira,  
Malgré les mutins, tout réussira."

The popularity of these words is one of the puzzles of that period of puzzles and horrors.

The original name of the tune to which these words were written was "*Le Carillon National*." It is reported to have been a great favorite with Marie Antoinette, who frequently played it upon the harpsichord. The author, if we rightly remember, was one Stark.

If the air is not accessible to you, we will note it down and send it to you by mail. We cannot insert it in the REVIEW—[E.D.]

A GENTLEMAN sent his Irish servant up to his room for a pair of boots, and at the same time told him to be sure and get mates, as there were two pairs in the closet. Patrick returned with two boots, but odd ones. "Why, don't you see that these are not alike—one is a long top and the other a short one?" said the gentleman, out of patience with the fellow. "Bedad, your honor," said Pat in apology, "and it's true for ye; but, then, the other pair was just so, too."

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Of London, Eng., the world-renowned operatic and concert manager, says: "Madame Roze and the other artists of my company are delighted with the 'MILLER' Piano, for its rich purity of tone, and the wonderful manner in which it sustains the voice."

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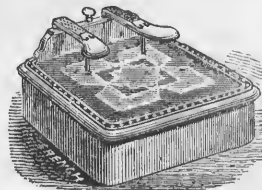
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L. MATHIAS, 305 Summer St., Toledo, O.

## MUSIC IN ST. LOUIS.

The musical season in St. Louis is just opening, and numerous concerts of different sorts are on the tapis. The principal musical events of the last month were the Haverly Juvenile Pinafore, and the Grau *Fatiniza* and *Cadets*, all of which were heard at Pope's Theatre. Mr. Grau, than whom but few men have had more experience, volunteered the remark to us, that Pope's Theatre had acoustic properties superior to any theatre he had ever visited in the United States. This is a high, but we believe not too high, compliment paid to our new and elegant *bijou* of a theatre. By the way, the success of Pope's Theatre seems at first sight something strange, but on second thought it is seen to be but the natural result of natural causes. Respectable people naturally seek respectable places—places about which there hang no reminiscences of evil deed and evil associations. Such a place is Pope's. Add to that the excellent tact and remarkable urbanity of the business manager, Mr. Zimmerman, and the stage knowledge and experience of the proprietor, and the wonder is not that the new theatre is so well patronized by the very best class of the citizens of St. Louis, but rather that the audiences should not be even larger than they are. While Pope's is already the theatre of the present, it is pre-eminently the theatre of the future, for the public cannot but become more and more convinced of its great superiority over its rivals in all that goes to make a first-class theatre. But, *retourmons a nos moutons*. The Juvenile Pinafore Company drew immense audiences, which were extremely well pleased with the singing and acting of the young vocalists and histrions. Grau's *Fatiniza* Company must have greatly improved since we first heard of it, for its performances, although not perfect, were certainly meritorious. Mr. Laurent, as Julian, the reporter, who has been much criticised elsewhere, sang his part remarkably well here, and acted it to perfection. The *Fatiniza* of the company sings well enough, but her presence and action are far from satisfactory. The Company as a whole did fairly well, but will, with a little more time, doubtless do much better. In *Cadets* the acting of Miss Corelli was much more natural than it had been in *Fatiniza*. Indeed, historically speaking, the whole company, with the exception perhaps of Mr. Laurent, appeared to better advantage in *Cadets* than in *Fatiniza*. *Cadets* itself we hardly know how to criticise. If originality is sought, it is a failure, for it is imitation all through. It cannot be denied, however, that it is a clever imitation, with many elements of popularity. The libretto abounds, however, with pre-Adamite puns, which detract from the merits of the play, and have a tendency to lower it to the level of low comedy. They should all be mercilessly lopped off, as a means of increasing the merits and popularity of the performance.

THE vocal and instrumental concert, given on the evening of October 27th, at Mercantile Library Hall, by Prof. D. C. Price and a number of amateurs, was patronized by a considerable number of the Professor's friends and admirers. It would be unfair to criticise the performances of amateurs as if they were professionals, and hence we will, by way of general criticism, only say that the concert as a whole was enjoyable. Mrs. Garrison's singing was doubtless the best of the evening. Her voice, though not strong, is pure, resonant and well cultivated. Miss Minnie Mitchell fairly earned the enthusiastic applause and *encore* she received by her really artistic rendering of that ever popular *moreau de concert*, *Vive La Republique*. Even in the most rapid passages each of her notes fell upon the ear with remarkable distinctness, and in her phrasing and expression she was perfection. For *encore* she gave *Bubbling Spring*, by Mme. Julia Rive-King, in very good style indeed. We hope to hear more of Miss Mitchell, for if her playing at this concert is a specimen of what she can do, she is a *pianiste* of much more than ordinary attainments. The playing of Mr. J. P. Grant, late of Cincinnati, also deserves special mention for its excellence. He is still a very young man, and we believe there is a bright future in store for him. The printed programme had "a bad spell." Out of thirteen selections, seven had their titles or the names of the composers misspelled.

AT the concert for the benefit of the Lafayette Park Presbyterian Church, at the Mercantile Library Hall, October 28th, a fair audience was in attendance. The programme was rather lengthy, as is generally the case, where amateur talent predominates, and where each amateur desires the position of a solo performer. The opening trio by Mrs. Pritchard, Messrs. Winchester and Hays, was good. Mr. Buchroeder's zither solo was enjoyed as a novelty. He brought out all the possibilities of his instrument. See the *Pale Moon*, by Misses Fisher and Tschudi, was very satisfactory. Miss Benkenorf has merit as a pianist, and her rendition of Chopin's Polonaise, in A major, was acceptable. Mr. Schoen's violin solo was deservedly well received. Miss Laura E. Fisher sang *Why are Roses Red?* very prettily indeed. Miss Fisher has much improved since we last heard her. She bids fair to take a high place among our *soprani*. Miss Pomarede's solo was well rendered, and one of the best on the programme. Mr. Kieselhorst always plays the flute excellently, and he was frequently interrupted with deserved applause. The programme closed with *Lovely Night*, by the West End Quartette Club. This organization comprises some of the best male voices in the city, and faithful practice has harmonized their voices so that their names on the programme was an assurance that the selections would be good, and that they would be meritoriously rendered.

THE concert at the Union M. E. Church, on the evening of the 28th of October, was a success in all respects. Bach's Toc-

cata and Fugue, in D minor, was played upon the organ in a masterly manner by Prof. Bowman. *La Melodia d'Amore*, Goldbeck, and *Bubbling Spring*, Rive-King, two very beautiful compositions, received an artistic rendering at the hands of Mr. Jacob Kunkel; and Goldbeck's latest, as well as one of his best compositions, *La Marche des Jeunes Dames*, had all its beauties brought out beneath the magic touch of himself and Mr. Jacob Kunkel. The piano, a Steinway Grand, furnished by the Messrs. Conover Brothers, beneath the touch of these artists, seemed instinct with life; and as its beautiful tones gave expression to the music, the hearers were almost inclined to give it credit as being a third artist ministering to their pleasure. The singers, Misses Lee and Uhl, and Messrs. Doan and Cunningham, surpassed themselves, and the accompaniment on the 'cello by Mr. Mayer, to Miss Lee's rendering of *Angel's Serenade*, was worthy of his well-known skill.

THE Beethoven Conservatory is to give a concert in a few weeks, at which *La Partenza* (*The Parting*), duet for soprano and contralto, and *Tornara* (*He will Return*), trio for soprano, mezzo-soprano and contralto, both by Signor Paolo Tamburello, will be sung.

THE concerts for the benefit of Mrs. Edwina Dean Lowe could not be called successes in any way. Mrs. Lowe deserved better at the hands of the musicians and of the public.

MR. A. J. PHILLIPS, late of Montpelier, Vermont, a tenorsinger and teacher of vocal music, now singing in the choir of the First Presbyterian Church, is a late welcome addition to the musical profession of our city. Mr. Phillips comes with the best of reputations and recommendations.

THE Clough and Warren Organ Company, for the third year in succession, obtained the first prize at the late St. Louis Fair. It is represented in St. Louis by Mr. Shattinger.

THE exhibit of brass and string instruments, made by Mr. Lebrun, at the recent St. Louis Fair, was by far the finest seen in St. Louis in many years. It is doubtful, in fact, whether so complete a collection of first-class brass instruments as he there presented could be duplicated in this country. Its beauty of exterior and arrangement pleased the great public, while its completeness and quality secured the suffrages of the musicians.

## Pope's Theatre.

For the month of November Pope's Theatre has the following list of attractions: November 3d, return of Haverly's Juvenile Pinafore Company, who are to play for the benefit of St. Luke's Hospital. November 10th, Hooley and Emerson's Megatherian Minstrels, "one hundred strong, one hundred solid." November 17th, Ford and Zimmerman Church Choir Children's Company, in *Fatiniza* and *Little Duke*. For Thanksgiving week arrangements have not been completed, but extraordinary attractions will be offered.

## The St. Louis Fair.

When we were a small boy, our parents and teachers often told us that "What was worth doing at all was worth doing well." We have no doubt that the directors of the Fair Association were, in their youth, often edified with the same sage remark. We fear, however, that in some respects it was with them "seed sown by the wayside," and barren of results. We do not wish to pass any criticisms upon their general management; that, we believe to have been good, and besides it is not within our province. Their management of the musical exhibits, however, concerns us, and they could not have been worse. As a result most of the leading music firms of our city were not represented at all.

If it be worth while to give prizes for musical instruments, it is worth while to make those prizes large enough to make them an object; and still more, to appoint judges (remunerating them if necessary) who shall be fully competent to pass upon the relative merits of the exhibits. For some years past this has not been done, and as a consequence not only distant manufacturers but even our local dealers have dropped out of the list of exhibitors, fearing that through the incompetency of judges an inferior exhibit might receive awards which would appear to place it above its betters.

The Fair Association is doubtless too much taken up with fat hogs and mule races to give this subject the attention which, in the estimation of musicians, it deserves; and the best thing it can do, under the circumstances, is to withdraw all premiums, give music dealers exhibition room, and let the public decide of the merits of the several exhibits. We have it from a number of music dealers themselves, that had this course been pursued, they would have had extensive exhibits, whereas, under the existing system they preferred not to compete.

WE have received from Keokuk, Iowa, a very fine programme of a complimentary concert tendered to Prof. Reps of that place, and which is to take place on the evening of the 17th instant. It contains such numbers as Haydn's Symphony in D, the Adante from Schubert's string quartette in D minor, and Chopin's Scotch Dances, as arranged by Kunkel Brothers. Such a programme speaks well for the musical culture of the bright little city in Iowa.

## THE DUET.

FROM THE GERMAN OF REINICK.

There sat a little bird on a spray,  
On a silent, lovely May day's eve.  
In the grass beneath a maiden lay,  
On a silent, lovely May day's eve.  
The bird was hushed when the maiden sang,  
Then listened the maid when its warbling rang,  
And echoes prolong  
The duo song,  
As they bear it the moonlit vale along.

What sang the little bird on the spray,  
On the silent, lovely May day's eve?  
And what was the gentle maiden's lay,  
On the silent, lovely May day's eve?  
The little bird sang of spring so bright,  
And the gentle maiden of love's delight.  
How that duet  
My heart beset,  
I never, never shall forget!

## Chopin's Musical Joke.

Chopin's birthplace was Zela-Zowa-Wola, a village near Warsaw. In his earlier years he was extremely sensitive to music, soon evidencing such a love for the pianoforte that instruction was obtained for him by his father, one Nicholas Chopin, a Frenchman by birth. Such good progress did he make under the training of his tutor, Zywny, that he appeared in public at a concert before he completed his ninth year. Even at this early age he had a wonderful command over the instrument with which his name is so immediately associated, as the following short sketch clearly proves:

"If his father's pupils made too much noise in the house, Frederic had only to place himself at the piano to produce instant and perfect quiet. One day when Professor Chopin was out there was a frightful scene. Barcinski, the master present, was at his wit's end when Frederic, happily, entered the room. Without deliberation he requested the roysterers to sit down, called in those who were making a noise outside, and promised to improvise an interesting story on the piano, if they would be quite quiet. All were instantly as still as death, and Frederic sat down to the instrument and extinguished the lights. He described how robbers approached a house, mounted by ladders to the windows, but were frightened away by a noise within. Without delay they fled on the wings of the wind unto a deep dark wood, where they fell asleep under the starry sky. He played more and more softly, as if trying to lull children to rest, till he found that his hearers had actually fallen asleep. The young artist noiselessly crept out of the room to his parents and sisters, and asked them to follow him with a light. When the family had amused themselves with the various postures of the sleepers, Frederic sat down again to the piano, and struck a thrilling chord, at which they all sprang up in a fright. A hearty laugh was the *finale* of this musical joke."

## GERMANS AND THEIR MUSIC.

Here there is a great desire to advance in everything intellectual; but Music, I should be inclined to say, is the favorite study as well as the favorite recreation. It is very hard for one on a level to criticise those on a higher; but I can't help making my observations, and, to my humble apprehension, the Germans have got on to almost too high a level. Music with them is a thing rather to be criticised than enjoyed; indeed, the enjoyment of it consists in criticising as much as in feeling it. I am reminded, when I hear them speak about it, of Sterne's observations, beginning with: "And how did Garrick speak the soliloquy last night?" the answer to which question is, "Oh, three minutes too long by a stop-watch," and so on.

Of course they must feel and love music or they would not follow after it as they do; but feeling seems at least subordinated to judgment; they will not allow themselves to be affected until they are satisfied that compositions to which they listen will bear picking to pieces.

Not very long since I conversed with a German of high musical reputation—a man fully entitled to speak with authority on the subject;—my knowledge of it being that of the average vagabond Englishman.

He spoke so disparagingly of several operas which I had been accustomed to admire as masterpieces, that I at length asked him what he thought of Italian music generally.

"Oh, it is nothing."

"You don't see anything to admire in Bellini?"

"No, nothing; he is so feeble."

"Verdi? Donizetti?"

"There are some pretty things—but oh, it is poor!"

"Well, what do you say to Rossini?"

"Some merit in 'Il Barbiere'—the rest, nothing."

"Surely 'Semiramide' is fine?"

"Oh, for a fair; but as music—No."

"Pray name some composers whom you think admirable?"

"Bach, Haydn, Beethoven, Mozart, Gluck, Mendelssohn."

I should think it anything but a gain to be educated up to this height; the science or refinement I should obtain would never repay me for loss of the pleasure I now experience in hearing the music of "Tancredi," the "Lucia," the "Trovatore," and a score of other old delights.

As I write this confession, there comes across me Burke's supposition of a person thoroughly unacquainted with sculpture admiring a barber's block. But even if it be my ignorance which attaches me to my old friends, there is much bliss in the ignorance. —Blackwood.

## Treue (Fidelity); Weeping Rock; Minerva Grande Polonaise.

PUBLISHED BY G. SCHIRMER, 701 BROADWAY, NEW YORK.

In noticing, hastily, a large number of new piano works, by Robert Goldbeck, in our issue of last month, we promised ourselves a closer examination of these masterpieces of modern composition. That their author will lastingly occupy a foremost place among distinguished writers, seems to us not in the least doubtful. In looking over the field of recent musical productions, be it in Europe or America, we do not readily find such purity of form, such natural yet skillfully involved flow of melody. We are not certain whether we shall more admire the creative power of this composer, or his resources of imagination and taste in the minor points and minute details of composition. The first named of the above pieces, "Treue," is one absolutely classical in every measure, but so passionate in feeling and generous in tone-color, that its intellectuality is completely effaced by its charm and power of thought. "Weeping Rock" is a lovely, soulful melody, accompanied as it were by teardrops of mingled joy and pain. "Minerva Polonaise" is undoubtedly one of the grandest piano pieces of modern times—one which, under a Rubinstein or Josefy, would assume giant proportions.

"I HAVE a cousin," said a truthful Gaseon, "who is a partner in a great commercial house in the north of France. He met at a tavern one day a merchant from Provence, who asked him, 'Are you doing much business?'"

"An enormous business," he replied.

"But what do you call enormous?"

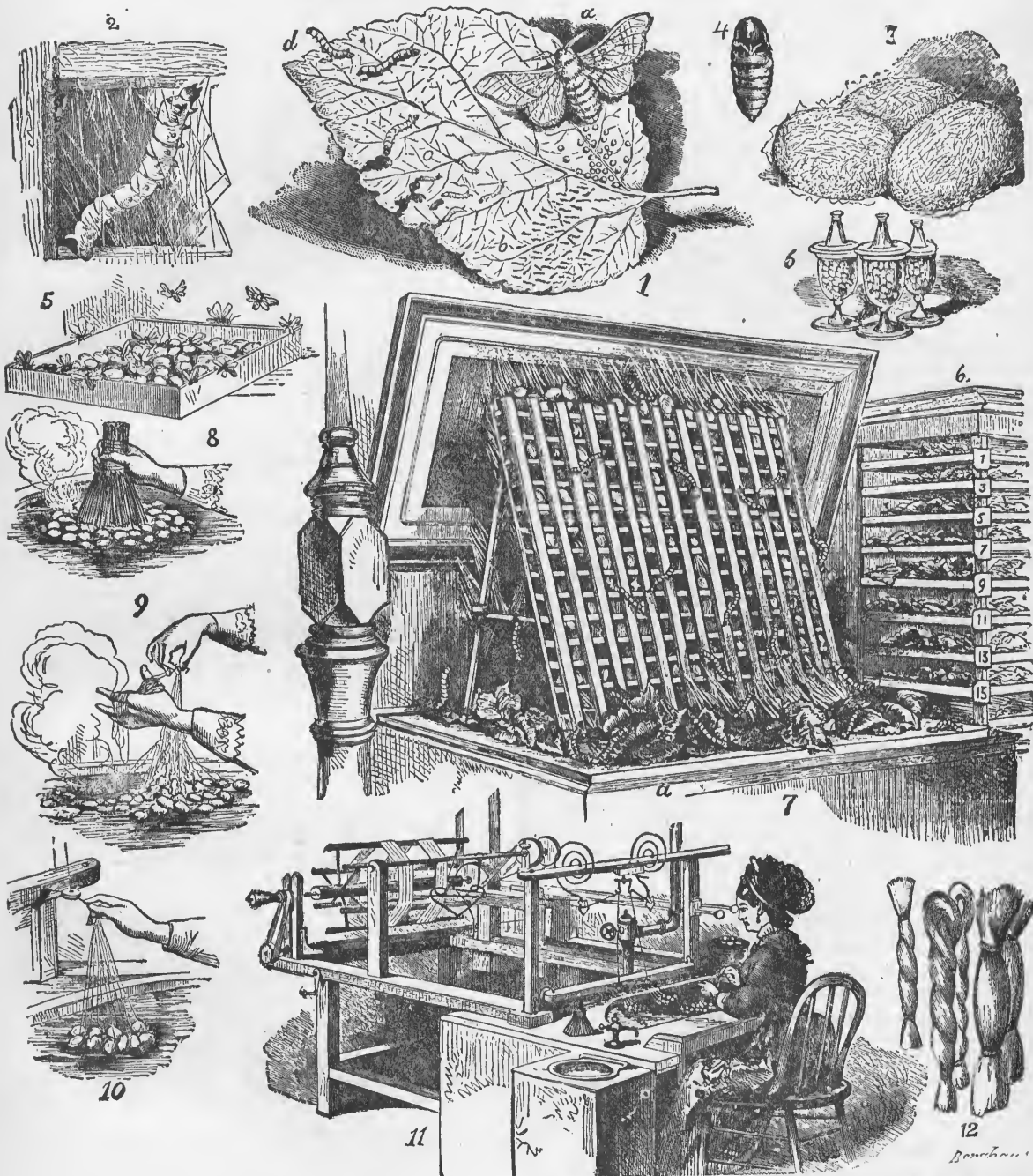
"Well, to give you an idea of it, I will tell you that in our correspondence our house uses two thousand franks' worth of ink in a year."

"Ta! what's that?" said the other. "Our house at Marseilles saves every year four thousand francs in ink just by omitting the dots to the i's!"

HERR OTTO SOLDAN, late of Berlin, has determined to make Trenton, Mo., his future home. Herr Soldan is a first-class violinist and thorough musician. He will devote his time to the teaching of the piano, violin and harmony. The people of Trenton are to be congratulated upon this very valuable addition to their musical forces.

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## LOVE.

FROM THE FRENCH OF THE CHEVALIER DE BOUFFLERS.

Young love is a deceitful child,  
My mother says to me,  
Although his aspect is so mild,  
A very snake is he.  
But I am curious, after all,  
To know how one who is so small  
So terrible can be.

With pretty Chloe, yesterday,  
A swain I chanced to see;  
Such soft, sweet words I heard him say,  
Sincere he sure must be.  
A little god I heard him name,  
And ah! it was the very same  
My mother named to me.

Now, just to find out what is meant,  
And solve the mystery,  
Young Colin—'tis my firm intent  
Shall seek for love with me.  
Though love be ne'er so fierce and wild,  
We two for such a tiny child  
A match will surely be.

## MAJOR AND MINOR.

MADAME NILSSON goes to Madrid this month.

MISS CLARA LOUISE KELLOGG has no idea of returning to America at present.

MISS ANNIE LOUISE CARY'S contract with Manager Mapleson has just been signed.

MISS EMMA THURSBY will remain in America four months, and then return to Europe.

A MOVEMENT is on foot to secure the widow of Henry Smart the Civil List pension granted her husband.

At the Silesian Festival, to be held at Gortitz next year, Rubinstein's "Paradise Lost" will be performed.

ARTHUR SULLIVAN and W. S. GILBERT, authors of "Pinafore," were to leave London for America, October 25th.

M. BELVAL, once the leading basso at the Grand Opera, Paris, died in that city of apoplexy. He was fifty-six years of age.

QUITE a sensation is being created at St. Petersburg by Mlle. Ilka Opaty, whose rendering of Hungarian songs is inimitable.

RAFF has just finished his ninth symphony, entitled "Summer," "Spring" has preceded, and "Autumn" and "Winter" will follow.

ALL of the operas of Mozart, from "Idomeneo" to "La Clemenza di Tito," will be performed in Vienna, beginning in January next.

NONE of the compositions sent in this year for the Belgian Grand Prix de Rome being considered up to the requisite standard, no first prize has been awarded.

A REPORT that Dr. Von Bülow has accepted a professorship at the Brussels Conservatoire in succession to M. Louis Brassin, is premature, if not wholly unlikely.

SEVEN hundred songs were sent in for competition to the *Deutscher Sängerbund* at Meiningen. Of these eight were selected by the jury to compete for prizes.

ON October 1st, the fiftieth anniversary of the commencement of his functions as ballet master by Mr. Paul Taglioni was celebrated at the Imperial Opera of Berlin.

MESSRS. OLIVER DITSON &amp; Co., have purchased the music stock of G. Andre &amp; Co., Philadelphia. The stock comprises some 5000 music plates and over 350 solid feet of music.

M. VAUCORBEIL'S visit to Brussels is only to persuade Verdi to allow his "Aida" to be played at the Paris Grand Opera. Signor Verdi, who knows the wretched state into which the Paris Grand Opera has fallen, declines his consent.

A PLEASING incident in the reception of the Marquis of Lorne and the Princess Louise, at Belleville, Ont., was the singing of "God Save the Queen," by Haverly's Juvenile Pinafore Company. The Princess encored the little singers.

MR. ALFRED P. PECK has just signed a contract with Mr. Theodore Thomas whereby the latter is to conduct a series of concerts in Boston this season. The orchestra will comprise one hundred pieces, mostly members of the New York Philharmonic Society.

THAT youthful innocent, Mr. Maurice Strakosch, cannot tell how on earth his "private letter to a friend," detailing the successes achieved in this country by Miss Thursby, could possibly have got into the New York *Herald*. He explains that he would have given "hundred thousand dollars," if he had them, to have kept the glad tale out of the *Herald*. Parenthetically, he adds Miss Thursby will make her entrance December 1st, at Steinway Hall. Ingenious Mr. Maurice!

THE new comic opera, "Pyramus and Thisbe," has been produced in San Francisco. The libretto, by Mr. Peter Robinson, is founded upon the old story in the "Midsummer Night's Dream." The following lines will give an idea of its poetic merit:

"This is her cloak, as I have seen her wear it;  
It must have been the lions that did tear it."

The music, by Mr. Oscar Weil, is generally pretty, although too heavy for comic opera. It is not strikingly original, as it reminds the hearer of "Aida," "Perichole," "Little Duke," etc., etc.

THE *Grand Rapids Democrat* exposes a scheme tried by a Detroit pianist, who wished to obtain a position to exhibit pianos for from \$50 to \$100 during the Grand Rapids fair, and who wrote to the piano dealers in Grand Rapids, stating that he was one of the three judges, and would influence the other two in favor of the exhibitor by whom he should be employed. The same letter with different amounts for expected services was sent to dealers in Grand Rapids. One house, Messrs. Frederick Bros., gave their letter to the *Democrat* to publish, and thus the scheme was nipped in the bud. As the letter is published in full, with signature of writer, its authenticity can not be doubted. Such musicians deserve all the unenviable notoriety which can be given them.

A NEW prima donna, who has made her *début* at the Paris Grand Opera, Mlle. Leslino, is remarkable, not merely for a fine voice, but for the truly unusual fact that she is soon to appear with a tenor, M. Mierswinski, who once went so far, in a fit of exasperation, as to give her a box on the ears. It seems that the pair had been singing the warmest of love duettos in "The Huguenots," on a provincial stage, when the tenor overheard some remarks, the reverse of complimentary, in which the *diva* indulged at his expense, and directly lost his temper to the extent above stated. Matters have been made up since, however, and it is confidently hoped that in the future it will not be necessary for the tenor to be chained, or for the *diva* to be put between two stout policemen, previous to their joint appearance in a love song.

THE magistrates of the city of Vienna have passed a resolution, *nomine contradicente*, that the municipality shall be requested to order that the graves and monuments of Mozart, Gluck, Joseph Haydn and Beethoven (all of which are to be found in the old Friedhof), shall be decorated the whole year through with flowers, as long as the city of Vienna exists, at the cost of the citizens. These musical magistrates declare that a debt of honor lies upon the Vienna community, which has enjoyed so much delight from the works of these great "tone-poets," to say nothing of the monetary aspect of the case in a great capital of opera, and they believe that the citizens will gladly consent to be taxed as a proof of their gratitude to these giants of music. If not, those graves had better be moved to England, or—a still better speculation—to America.

WHERE will the iconoclasts stop? Homer did not write Homer nor Shakespeare Shakespeare. The *Marseillaise* is not French, and it will sooner or later be found that *Die Wacht am Rhein* is the work of some Parisian. Here is one who breaks another idol:

"Rakings from an Old Foggy's Journal," published in London, 1836, contains this entry:

"God Save the King" was a French song, stolen by Handel for the House of Hanover. The girls of St. Cyr sung before Louis XIV., about the year 1652, a song which ran thus:

"Grand Dieu, sauve le roy,  
Grand Dieu, venge le roy,  
Vive le roy!  
Que toujours glorieux,  
Louis victorieux,  
Voye ses ennemis  
Toujours soumis!  
Grand Dieu, sauve le roy!" etc.

The words were by a M. de Buisson and the music by Lully.

THE *London Figaro* says:—"A ridiculous report has been started in the newspapers to the effect that M. Vaucorbeil has offered Miss Emma Thursby £400 pounds a year to sing at the Paris Opera, and that Miss Thursby (to whom several fanciful names have been attached by her paragraphists) has refused. This *blague* needs no contradiction. Everybody knows that the director of the Paris Opera House is allowed, save in rare cases, to engage no principal vocalist save one of French origin. May I be permitted to state that the prospects of Miss Emma Thursby, an excellent but by no means manner of means a great vocalist, are being somewhat injured by the ridiculous paragraphs inserted through the media of her unwise friends? We by no means wish to see the American system introduced in this country, and any attempt to push forward an artist, save by her merit, will be checked with a stern hand by the English press. Miss Thursby has now been a long time in this country, and had her merit been of so transcendent a quality, it must inevitably have been ere this discovered. As it is, truth will compel the critic to state that she has not yet attained that artistic position gained by such American artists as Mrs. Osgood, Mme. Sterling, Miss Gaylord, and many others who have gained their celebrity less by fugitive paragraphs and portraits in newspapers, than by their own merits. Miss Thursby is a good artist, but she needs to be saved from her too officious friends."

TELL your neighbors and friends to read the REVIEW.

## All a Dream.

I dreamt I saw a "walker" gannt  
 Who did not claim the belt;  
 A politician, too, went by  
 Who bribes had never smelt;  
 A girl whose love would last a month,  
 Who would not flirt and lie;  
 A trustee and a treasurer  
 Who did not steal and fly;  
 A singer and an actor that  
 To nurse no spite did seem;  
 But this, as Eugene Aram said,  
 Was "nothing but a dream."

—[San Francisco News.

## ROSSINI'S SARCASTIC WIT.

One day a friend found him pounding upon a piano in a most execrable manner, producing vile and horrible cacophony, while seemingly intent upon deciphering a score placed before him. "Good gracious! what are you playing?" "Wagner, you see," said Rossini; "I cannot make head or tail of it!" "Why, no wonder, you have got the book upside down!" "Oh yes, I know that, but I couldn't play it the other way." After the production of Bellini's "I Puritani," in Paris, Rossini wrote a long letter to a friend in Bologna, giving a detailed and critical account of the work, terminating as follows: "I will not speak of the duet between basso and baritone, 'Suoni la Tromba' (sung by Lablache and Tamburini). You, of course, heard it from here."

At one time an ambitious young amateur musician, having composed two pieces for the piano, called on Rossini to obtain his opinion of them, and to find out which he liked the best. Rossini received him courteously, and listened to the first piece. As soon as it was over he smilingly said: "I prefer the other." On another occasion, happening to assist at a performance of "Barbiere," which was being ignobly elipped, paraphrased and burlesqued, he turned to an unknown gentleman next to him and whispered, "Who wrote this music?" A witty answer, not generally known, will show Rossini at his very best, as a sarcastic humorist. Sometime after Meyerbeer's death, a pianist called upon him, at Passy, and wished him to listen to a grand funeral march of his composition, which he had written in honor of the great lamented maestro. He sat down and played his *morceau* with fervor, and after the last note, looked up inquiringly, craving Rossini's opinion. "My friend," was the answer, "your funeral march is very fine, only I think it would have been better had you died, and then Meyerbeer might have composed the music!"

## Where the Apostles Rest.

Catholic authorities state that the remains of the Apostles of Christ are now in the following places: Seven are in Rome, namely, Peter, Philip, James the Less, Jude, Bartholomew, Matthias and Simon. Three are in the kingdom of Naples, Matthew at Salerno, Andrew at Amalfi, and Thomas at Ortona. One is in Spain, James the Greater, whose remains are at St. Jago de Compostella. Of the body of St. John the Evangelist, the remaining one of the twelve, there is no knowledge. The Evangelists Mark and Luke are also in Italy—the former at Venice and the latter at Padua. St. Paul's remains are also believed to be in Italy. Peter's are, of course, in the church at Rome which is called after him, as are also those of Simon and Jude. Those of James the Less and of Philip are in the church of the Holy Apostles; Bartholomew's in the church on the island in the Tiber called after him, while Matthias' are in the Santa Maria Maggiore, under the great altar of the renowned basilica.

Read publishers' card, page 42, and see that the REVIEW is free of charge. Tell your friends, and have them send in their subscriptions.

## CHANCES FOR MUSICAL STUDENTS IN AMERICA.

Once the character of the voice determined—and this should be decided after a few weeks of practice, and upon consultation with three or four competent judges rather than upon the advice of one—a teacher who has sung, who possesses a fair knowledge of music, and who knows enough of physiology and anatomy not to attempt to teach the production of tone by lectures on physiological and anatomical topics, should be chosen. By seeking lessons of any one of five or six teachers in New York, for example,—we again observe that we do not address ourselves to the very few persons whose superior gifts would probably have a broader field for development across the Atlantic,—the student will run no greater risk of going astray here than in Europe. An Italian singer or *maestro* will not invariably develop the voice to its utmost capability, but we can be pretty sure that he will not spoil it. If supplied with proper credentials, he will recommend suitable exercises to clear and strengthen, and to extend the compass of the pupil's tones, and instruct the student in pronunciation and phrasing—which is about all that singing teachers in general can accomplish. If the student wishes to study Italian or French, teachers are plenty. When the production of the natural tone is brought about by such exercises and practice as all genuine teachers of singing—we do not refer to teachers of instrumental who have become teachers of vocal music, to patentees of methods grounded on anatomical theories, or to vulgar pretenders—will prescribe, good models of song ought to be studied. Could better guides be followed than we have had here within the memory of the present generation? To hear Christine Nilsson in "Faust," "La Traviata" and "Hamlet," to listen to Albani in "Rigoletto" and in "Lohengrin," to hearken to Tambrlik's matchless recitative and to Maurel's delicious phrasing and shading, to lend a charmed ear to Gerster's brilliant pyrotechnics is, for the receptive and cultivated student, to gather instruction of the very highest order.

In this article we have laid particular stress upon the chances of students of pianoforte playing and singing in America, for most young persons covet celebrity as pianists or vocalists. The opportunities of making a rapid advancement in violin playing, in the study of miscellaneous instruments, or in harmony and counterpoint, are not, we admit, as favorable here as in Europe. But conscientious students of the pianoforte and of song, if unable to go to foreign parts, can, by discretion and work, progress in America as far, in most instances, as their natural fitness for an artistic career will ever permit them to go, and it is for the encouragement of this class of devotees of art that the foregoing opinions are expressed.—*Field Glass.*

Tell your friends that KUNKEL'S MUSICAL REVIEW is free of charge to all. Read publishers' card page 42, and impart contents thereof to them. They will thank you for so doing.

## Humors of the Paris Exposition.

"Among the humors of the late Paris Exposition," says a correspondent, "are the errors committed in the awards of diplomas to a number of American exhibitors, growing out of the unfamiliarity of the Commissioners of Awards with the American vernacular. In looking over the diplomas which have been received at the office of the Commissioner-General, the following have been casually noted: The diploma intended for the Providence Tool Company is addressed to the 'Providence Foot Company.' That for the Gardner Gun Company is granted for a '*fusil pour la jardiniere*,' or gun for a gardener. That for the Wamsutta Mills is granted to '*Mons. Wamsutta*.' The Waterbury Button Company receives its diploma in the name of 'Waterbury, Button & Company.' The Commissioner-General, understanding for whom the diplomas were intended, forwarded them to their destinations. The parties, however, expressed great disappointment—especially the 'Providence Foot Company,' which is anxious for a revision of the award, in so far as the designation is concerned, as it is hardly willing to make a public exhibition of its laurels under such colors as those indicated."

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CARL ANSCHUTZ, Director of the  
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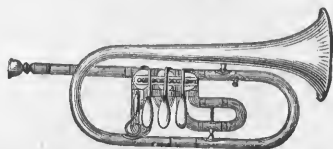
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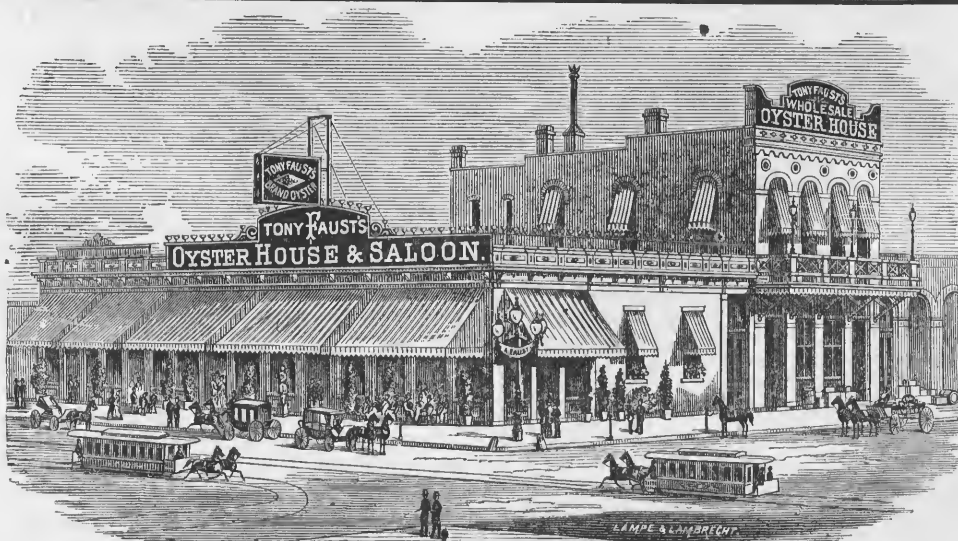
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# National Notes.

(We do not always endorse the opinions of our correspondents.)

## GOTHAM GLEANINGS.

NEW YORK, October 20th, 1879.

Editor Kunkel's Musical Review:—

Since my last letter the Patti Company and Herr Joseffy have given a series of concerts. The Patti Company is very weak. Patti's voice is about the same as when I heard her here on her previous tour; perhaps a trifle thinner and just a little worn. Mr. Ketten is what is vulgarly termed here a pounder. DeMunck (Mmc. Patti's husband) the celloist, is a fine artist, and the only one deserving of critical praise.

Herr Joseffy made a great and instantaneous success. Musicians are divided in their opinion of his merits, some placing him above any pianist previously heard here, while others say he is only a nice *salon* player. He has certainly the most brilliant technique that I have ever known any artist to possess; greater execution, and greater delicacy. I think he is lacking in power and in breadth and *repertoire*, judging from his programmes here, that he has already given; in his first four concerts he repeats *twelve* numbers. He is certainly a sensational player and will always create great enthusiasm wherever he appears.

Mr. Thomas has given two concerts at Steinway Hall, Mr. Rummel being the soloist at the first and Miss Kate Gaul at the second. Both concerts were well attended. Miss Gaul made a very good impression, and her playing gave evidence of careful study. She goes to Cincinnati, to the College of Music, as one of the faculty.

Her Majesty's Opera open their season at the Academy of Music, this evening, in *Traviata*, Mlle. Ambre making her debut in the title role. Mr. Mapleson promises a strong company this season: Gerster Marimon, Valeria, Ambre and Dalaro, principal *prime donne*; Cary and Lablache, contraltos; Sig. Arunbruo and Campanini, tenors; Sig. Galloni and Del Puente, baritones, and the basses—all new faces to us—a large chorus and orchestra under Sig. Arditti's baton. The subscriptions are very large and everything looks like a very prosperous season.

C #

## CINCINNATI.

CINCINNATI, Oct. 22d, 1879.

Editor Kunkel's Musical Review:—

The attendance upon the late exhibition was large. The musical exhibits were meritorious. A system of recitals, lasting one hour each, during which no other playing was permitted, took the place of the indiscriminate banging which in previous years had made the musical exhibits extremely unmusical. I hereby extend my heartfelt thanks to the author of the change. Some of these recitals were very interesting and artistic. Among the best I would mention the playing of the famous pianist J. N. Pattison, at Baldwin's stand, and that of Mr. L. E. Levassor, at the exhibit of the Chase Piano Company. I give below one of the programmes which I heard him play, and which, I assure you, was played in a way which proved him to be the peer of any pianist it has been my good fortune to hear for a long time. By the way, the Chase piano is a really fine instrument. But here is the programme:

Saturday, four o'clock.—Gavotte, *Bach*; Valse, *Chopin*; Wiener Bonbons, *Julia Rive-King*; Minuet, *Mozart*; Rhapsodie No. 6, *Liszt*; Polonaise, *Julia Rive-King*.

The widely different styles of music represented in the above programme were all rendered with great taste. The *Polonaise* I then heard for the first time. I do not wonder that Liszt should have bestowed upon it the praise contained in the letter which you published in your last REVIEW. It is certainly a grand composition.

Nearly a score of compositions, competing for the \$1000 prize offered by the College of Music, have been received by the committee. Mine is not yet in, but if get the prize I'll treat you to the oysters. Now say a good word for me to the committee!

The College of Music, which had been temporarily removed to the Mercantile Library building, on Walnut street, has moved back to the Music Hall.

You remember that during the *Sangerfest* Mr. Thomas absented himself from the city, withdrawing for a time, like John the Baptist, to the wilderness, where there was much water; in other words to Chicago, "an Indian trading post near the southern extremity of Lake Michigan," as I read in a geography, once the property of my grandmother. Now, you know our Germans object to too much water, and that may be the reason why they are huffy thinking perhaps that Thomas the Great basely preferred Lake Michigan juice to Cincinnati *gerstensaft*; at any rate, they are huffy, and say they will not sing at the coming May festival. The Orpheus has already decided not to take part; it is probable that the *Männerchor* and the other German societies will follow suit. Thomas seems to realize that he has stirred up a hornet's nest, and is doing his best to mollify the said hornets, but, so far, entirely without success.

A very interesting service of song is reported to have been given Sunday morning last at the First Unitarian Church, Rev. Mr. Wendte's, in honor of their Autumn Church Festival. I can only speak from hearsay, as I was at the cathedral (that's where my best girl attends—she is over her spell of sickness you know) where Haydn's First Mass was rendered in a masterly way, under the direction of Mr. Frank Wilson.

Signor Jannotta has taken in hand the Choral Society, who, under his able direction, are now rehearsing *St. Paul*. The same gentleman has charge of the Catholic church choirs, whom he is training in Verdi's *Requiem*, which they propose to give in grand style in about six weeks.

It is rumored that Thomas has engaged "a famous violinist from abroad," who will soon arrive in this city and play in the string quartette.

Mr. Owen, of your city, is about to settle here—so says Madame Rumor.

I see that, as you predicted, your answer to the *Visitor's* unwarranted attack upon your paper has not increased its happiness. The last number contains, not a reply to your article, but a stupid and insolent paragraph, trying to slur the REVIEW. The *Visitor*, like the Bourbon dynasty, "learns nothing and forgets nothing." It is true that, unlike the house of Bourbon, it has nothing to forget.

BROTHER JONATHAN.

DO NOT fail to tell your friends all about the REVIEW, especially that it is free of charge.

## BOSTON.

BOSTON, October 20th, 1879.

Editor Kunkel's Musical Review:—

The concert season is upon us. Two "lecture courses," the *Redpath* and the *Bay State*, are rivaling each other to give us the best that is to be had. The Mendelssohn Quintette Club, Miss Beebe, Miss Cary, Mr. Giese, and last, but not least, Mr. Liebling, were the artists at the first concert, that of the *Bay State* course. They rendered a varied programme very acceptably. Mr. Liebling, if I may be allowed to say it, is, as a pianist, far superior to many who make gigantic pretensions. He is full of judicious enthusiasm and well-regulated fire. All of the artists participating in this concert were vociferously ap-



plauded and encored by the immense audience which crowded Music Hall.

Then came the *Redpath* course concert, with the melodious Sucker, Litta, as the chief attraction. The programme was as follows:

Overture to "Zanetta," *Auber*, Germania Orchestra; Duet from "Elisir D'Amore," *Donizetti*, Sigs. Balduza and Papini; Cantique de Noel, "O Holy Night," *Adam*, Mlle. Selvi; Harp Fantaisie, "Irish Minstrelsy," *F. Chatterton*, introducing "The Harp that once thro' Tara's Halls," and "The Last Rose of Summer," Mmc. Chatterton Bohrer; Shadow Song from "Dinorah," *Meyerbeer*, Mrs. Carrington; Buffo Song, aria "Mantello," *Romani*, Sig. Papini; "Qui La Voce?" from "I Puritani," *Bellini*, Miss Litta; Cornet Solo, "Grand Russian Air," *Lery*, Walter Emerson; Turkish March, *Michaelis*, Germania Orchestra; English Song, "Why are Roses Red?" *Claude Melnotte*, Miss Litta; Romanza, "Luisa Miller," *Verdi*, Sig. Balduza; "Hear ye Israel," from "Elijah," *Mendelssohn*, Mrs. Carrington; Harp Solo, Deux Poesies, a. "La Priere," b. "La Zingarella," *C. Oberthur*, Mmc. Chatterton Bohrer; Duet, "Don Pasquale," *Donizetti*, Miss Litta and Mlle. Selvi; Selections from "Faust," *Gounod*, Germania Orchestra.

Miss Litta was extremely well received, all her numbers being encored. "Why are Roses Red?" by *Melnotte*, English song, was the most felicitous of her selections. It showed Litta in a new light that was surprising to the Boston people. They thought that she could sing nothing but florid music, but they are now convinced otherwise. With the long sustained notes in the beginning of this song, to the text, "Why are roses red?" she fairly electrified her audience by her perfect vocalization, and a stillness came over it as if it had suddenly been transplanted into dreamland. The middle dramatic part was given with great warmth and pathos, which was most happily contrasted by the brilliant finale and grand cadenza which made her voice appear as a bright meteor.

If Litta was often heard thus she would soon lose the reputation unjustly clinging to her, that of her singing being full of tricks and not based on true art, and gain instead what she really deserves, that of possessing a wonderfully sweet and pure voice of the richest timbre, that appeals to the feeling and soul. Her tones throughout the different registers are deliciously flute-like, pathetic and most satisfying.

The universal verdict is now, that Litta is an artist that justly ranks with the best. In the duet with Mlle. Selvi, the lady tenor, both artists made a very favorable impression. Mrs. Carrington in her selections also appeared to very good advantage, and proved herself a true artist. Mmc. Chatterton Bohrer is a harpist of rare skill. In a word, the concert under Carl Zerrahn's able conductorship was a complete triumphant success.

On October 4th the new Siege of Paris Opera House was dedicated. It has a seating capacity of three thousand. Its acoustic properties proved to be excellent. This was the programme presented:

Overture, "Fra Diavolo," *Auber*, Germania Orchestra; Romanza, "Amo," *Mattei*, Mr. Alfred Wilkie; Bolero, "I Vespri," *Verdi*, Miss Edith Abell; Gavotte, "Cirkus Rentz," *Fliege*, Orchestra; "Tis I," *Pinsuti*, Miss Clara Poole; Quadrille, "Nussknacker," *Kucken*, Orchestra; "Angel's Whisper," *Somerlatt*, Orchestra; Habonera, "Carmen," *Bizet*, Miss Abell; Nelly Polka, (Piccolo Obligato), *Bonnisseau*, Mr. Wilhelm Rietzel and Orchestra; Duet, "Al Nostre Monti," "Il Trovatore," *Verdi*, Miss Poole and Mr. Wilkie; Finale, from "Lohengrin," *Wagner*, Orchestra. Carl Eichler, conductor; Mr. Leon Keach, accompanist.

Fatinitza has been revived at the Boston Theatre. It is being splendidly played. Mr. Whitney as the General, Miss Phillips in the dual role of *Fatinitza* and *Vladimir*, and Mr. Fessenden as the *Correspondent*, are surpassing their former efforts, which is saying a great deal. The Emma Abbott Company begins *Faust* at the Park Theatre to-night.

CHICKERING-WEBER.

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## PHILADELPHIA.

PHILADELPHIA, October 21st, 1879.

Editor Kunkel's Musical Review:—

In my last I spoke of Operi's opera of *U. S. Buttons* as being about to be played at the Arch Street Theatre, and said that it remained to be seen whether it would be the American *Pinafore*. Well, the opera has been heard weighed and found wanting. Whatever success it achieved was achieved in spite of the abominably written libretto, by Sig. Operi's music, which is light, and pleasing on first hearing, although it rapidly palls upon the taste. With a good libretto to work upon, Operi could doubtless write a popular comic opera; but where's the libretto? Bartley Campbell is now revamping the libretto of *U. S. Buttons*, but it is not likely that he will be able to so far modify it as to make anything of it, for it is nothing now.

The Pennsylvania Academy of Fine Arts opened its present season early in the month with a grand orchestral concert by the Germania Orchestra, under the leadership of Charles M. Schmitz, who, by the way, is one of the ablest violin-cellists in America. These concerts now take place every Thursday afternoon, and are to be continued indefinitely.

Strakosch has been here with a new company. It is remarkably good. Miss Davenport, who chooses still to hide her per-

sonality behind the fiction of an assumed Italian name, is a young singer who has every opportunity to be one of the finest emotional singers that we have upon the operatic stage. She is not heavy and tragic, but she is intense, and she has inherited her full share of the dramatic talent of the family. She has a sweet and expressive, sympathetic voice of moderate compass, and somewhat limited range, but it has been cultivated in the best of Italian schools, and she has been singing in the Italian cities where they are nothing if not critical, and will tolerate neither liberties with the score nor carelessness in execution. So she is an honest singer. Her intonation is pure and correct, and she phrases very nicely. She never forces her voice in the least, and she uses the *mezza voce* with charming effect. In the last act of "Traviata" she sang with perfect ease, and yet always using the *mezza voce*. Her acting was intense and strongly realistic, and she had the faculty that Adelaide Phillips possesses to a remarkable degree of filling her voice with tears. Just before the curtain fell she rose from her chair and, after an apparent effort to utter a note, she sang such a plaintive strain in a major key that it thrilled every one in the audience. The last note died away, there was a gasp, a stiffening of the limbs, and she fell back into the arms of *Germanont*. I have never seen that act better done.

Teresina Singer, who is announced as a dramatic singer, fully merits the title, and she won a place at once. She is remarkably strong, and always full of fire and force, reminding me more of Lucca than any other singer I have ever seen. Her lower notes are wonderfully pure, rich, sweet and strong, and she gets some very fine effects with them. The upper notes seem not only less pure, but neither clear nor penetrating, and yet in all the concerted music her voice was heard above all the rest, and it evidently had a quality that distinguished it from all the others. She has a delightful manner, acting with an abandon and intensity that irresistibly carries the audience, and receiving well-earned applause with the eagerness of a child. She seemed loth to take a recall alone, and on the night of her first appearance when she was recalled after the long scene between herself and De Belocca in "Aida," the latter having left the stage, she darted across to get her to come forward and share the applause. The men of the company are fine specimens of manhood. Castelmari is perhaps the best *Mephisto* that we have ever seen in the country. He is over six feet in height, with a full, rich bass voice befitting his fine figure, and he acts with an airy grace and lightness that we are not accustomed to associate with the *Mephisto* of "Faust." His devil is a rollicking fellow who delights in doing evil for the real pleasure there is in it. He never thinks of the future, nor cares he so long as he can find some fresh scheme of villainy to occupy him. Petrovitch, the new tenor *di forza*, is also a six-footer, and he made an excellent impression in "Aida," as did also Storti, the new baritone. You will also find that De Belocca, Gottschalk, and Lazzarini have all gained in voice and style since last season and carry more weight than they did.

The contribution of the Academy this season was an entire new set of scenery for "Aida," which was put upon the stage better than any opera was ever produced in this country. Russell Smith, who painted the drop-curtain there, and at the Boston Theatre, does little else beside putting around the Academy. Several managers have been after him for work, but cannot make him undertake anything outside of the Academy. He has been at work all summer, as usual, overhauling the vast stock of scenery and getting it in condition for the winter. He made the models for the "Aida" scenery himself, and it is a triumph of art. Some of the flats, giving the ruined walls with the line of broken columns extending far off in the distance, give the finest effect of perspective that I have ever seen. A gentleman who sat beside me said that nothing at the Italiens or the Grand Opera in Paris could approach it, and he had seen the opera given there within the year.

The Academy, by the way, is doing very well, and its stock, strange to say, is above par, and that legitimately. It sold down to eighty last spring, but the last sales were at 103, and that figure is now bid on the stock exchange, with 105 asked. The receipts for rent last year were \$27,700, and the expenses \$26,079, of which \$1,769 went for alterations, repairs and improvements, \$1,223 for scenery, and \$300 for stock canceled. The net receipts over cost of working were \$2,096; and ninety-eight performances of opera, drama, and concerts were given.

PHILLOS.

## CHICAGO.

CHICAGO, October 23d, 1879.

Editor Kunkel's Musical Review:—

The loss of my mother-in-law, while it still makes me sad, leaves me somewhat resigned. All dark clouds have a silver lining. She left us a few thousand in her will, which proved to me that the dislike which I thought she had formed against me existed only in my imagination, in spite of some pretty strong expressions of hers in regard to me. The removal of that doubt or suspicion (not the money) is the silver lining to which I alluded. But these are private matters, and thanking the REVIEW for its expressed sympathy, I will henceforth drop the subject. I had intended to say something of the music sung and played at the funeral, but as it was performed by a volunteer choir in a small town, I have concluded that it will be to the advantage of all concerned to say nothing about it.

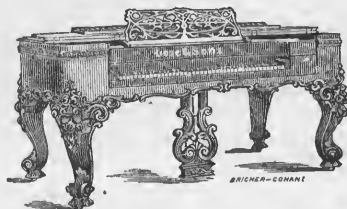
The first concert of the season was the piano recital of Mr. S. G. Pratt, given under the auspices of the Park Institute, in the reception rooms of the Third Presbyterian Church, on the 25th of September. Mr. Pratt's selections were in the main acceptably rendered, but Mr. Pratt needs to grow considerably before he can be considered a first-class artist.

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# Jean Paul's Operatic Fantasies.

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MESSRS. KUNKEL BROS.—

*Gentlemen:*—I take pleasure in expressing my gratification as to Jean Paul's "Operatic Fantasies," solos and duets, published by your house. They are the best and most effective operatic fantasies of moderate difficulty, intended for the average pupil, that have ever come under my notice.

Teachers wishing good teaching pieces, which at the same time treat popular operatic airs, will I am sure give these compositions a most hearty welcome. The typography and correctness cannot be surpassed. As yet I have not been able to find a single oversight of any kind.

The superior fingering throughout the fantasies is another feature that cannot be too highly recommended, and it is bound to be appreciated by all conscientious teachers, as this important art is generally neglected by composers.

Yours truly,

ROBERT GOLDBECK.

ST. LOUIS, October 18th, 1879.

MESSRS. KUNKEL BROTHERS:—

*Gentlemen:*—With all the wealth of great and noble productions which the different periods and forms of musical art have contributed to the pianoforte literature there is a deficiency in some of its departments. Composers have almost completely ignored the wants of that numerous class of players who have attained to a considerable degree of mechanical development by prolonged practice of studies, exercises and compositions of more serious character, and who naturally wish for some lighter music, selections from operas, etc., suitable for home and parlor entertainment. True, there is a multitude of potpourris and fantasias, so called; but they are in most instances the effusions of musical penny-a-liners, clumsily transcribed, without the knowledge of musical laws and technical requirements, degrading in their tendency and ruinous in their influence.

The publication of your Operatic Fantasies, by Jean Paul, is to be considered in many regards an event of importance, as the great amount of knowledge and practical experience which the author has deposited in his work must prove a most valuable addition to the scanty material of a much-neglected musical sphere. Without wishing to enumerate the very many excellent traits of these Fantasies, I am sure that amateurs will not be slow in discovering their great attractiveness, and that teachers will immediately recognize their euphonic effectiveness and pedagogical features, such as systematic fingering, correct setting adapted to the peculiarities of the instrument, and will admire the cleverness of the author who offers useful technical material in a most interesting musical garb.

I feel confident that this opinion will in a very short space of time be endorsed by a unanimous popular verdict.

I am, very truly yours,

FRANZ BAUSEMER.

CHICAGO, October 27th, 1879.

MESSRS. KUNKEL BROS.—

*Gentlemen:*—I have just examined a series of Opera Fantasies, edited by your house, which seem to me to fill a want long felt. It is to be hoped that the old-time Potpourris of Cramer and Beyer, already becoming obsolete, will be driven out entirely by just such fantasies. I have already taken occasion to compliment your editions. What I said then applies equally to these works, which are by their complete fingering and phrasing especially adapted for teaching purposes. There is no squeamishness observable about the use of the thumb on black keys, and a change of fingers at a recurrence of the same note. The duets are real four-hand pieces and not simply a treble arrangement with a baby bass to it. I hope that the prevalence of foreign fingering will induce you to issue an edition in which it is used. Almost anybody can write difficult music, but Mr. Jean Paul seems to have conquered the art of writing easy music as well.

Believe me yours truly,

EMIL LIEBLING.

NEW YORK, October 24th, 1879.

MESSRS. KUNKEL BROS.—

*Gentlemen:*—I have carefully and conscientiously examined both the solo and duet form of the Fantasies on Fatinitza, Trovatore and H. M. S. Pinafore, the first of the set of operatic fantasies by Jean Paul, which you were so kind to send me. They have charmed and astonished me; such grand effects by such simple means I did not expect. I have, as you know, had no little experience as a teacher of music, and I assure you that I find in these Fantasies what I have long vainly looked for, good and artistic teaching pieces—pieces that will educate while they please pupils of one or two years study.

Please convey to the author my congratulations and thanks. To yourselves, as publishers, many thanks are due by all teachers of music, not only for the beauty of typography of these publications, but also for the indicated correct fingering of every note, the indication of the tempos, etc., which are invaluable helps to both teacher and pupil.

I am, yours thankfully,

CLAUDE MELNOTTE.

ST. LOUIS, October 22d, 1879.

MESSRS. KUNKEL BROS.:—

I have carefully examined the new Operatic Fantasies, II Trovatore and Pinafore, as solos and duets, and think Jean Paul has added fresh laurels to his already well established fame as a popular writer. The airs are very pleasingly and effectively arranged; players of moderate ability can have no difficulty to learn them.

A very commendable feature of these editions is the careful fingering to be noticed in every measure whereby the pupil, in the study, and the teacher, in the teaching thereof, is much assisted. I heartily recommend them to my friends and the profession.

WALDEMAR MALMENE.

CHICAGO, October 25th, 1879.

MESSRS. KUNKEL BROS.:—

*Gents:*—With great pleasure I have played over some of Jean Paul's Operatic Fantasies, published by you, and found them superior to any that have been hitherto in the market. Both by their effective arrangements and choice selections of melodies, still evading very difficult passages, they are made accessible to the bulk of piano pupils. Please send me your different Fantasies as soon as published. Very respectfully,

H. WOLFSOHN.

ST. LOUIS, October 23d, 1879.

MESSRS. KUNKEL BROS.:—

*Gentlemen:*—I have with pleasure perused the fantasies of II Trovatore, Fatinitza and H. M. S. Pinafore, both as solos and duets, from the new set of Operatic Fantasies by Jean Paul, published by your house. I unhesitatingly pronounce them the most beautiful, practical and effective Operatic Fantasies now in existence, suitable to the wants of the average pupil.

Their typographical beauty, correctness of fingering throughout every measure (to the value of which every teacher will certify), and their general correctness could certainly not be surpassed.

I am sure they must soon become the favorite set of Operatic Fantasies of the profession, for whosoever they are once heard they can unfold their banner with the proud motto, *Veni, vidi, vici*. Please send me the different Fantasies as they are issued.

Very truly yours,

MARCUS I. EPSTEIN,  
Teacher of Piano and Harmony at the  
Beethoven Conservatory of Music.

I heartily concur in the above.

A. EPSTEIN.

MOUNT UNION COLLEGE, OHIO, Oct. 19th, 1879.

MESSRS. KUNKEL BROS.—

*Gents:*—I received the Fantasies—H. M. S. Pinafore and Fatinitza—of the new set of Operatic Fantasies, by Jean Paul, which you have just published. They are arranged in an unusually pleasing and instructive manner, bringing out the principal melodies clearly and yet with such embellishments of accompaniment as suggest other effects and ideas than do those miserable scribbles of airs from these operas that flood the land.

One who has heard H. M. S. Pinafore performed immediately finds himself sailing "the ocean blue," presently little Buttercup comes on board with her quaint song, the bell trio suggests that lively scene, and lastly he is worked up to an enthusiastic spell—more particularly if there is any British blood in his veins—by the spirited strains of "He is an Englishman."

The Fatinitza Fantasia introduces "Now up, away," "Chime ye bells," the waltz song, "Ah! see how surprised he is," and "March forward fearlessly," making a good and well wrought out selection of the best airs from this favorite opera.

The exact tempo, indicated by the metronome marks, is quite an assistance to those who have "never," or "hardly ever," been present at a performance of said operas, as in ninety-nine cases out of one hundred the original effects are completely lost by wrong tempo.

The correct fingering throughout every measure, is another feature deserving the greatest praise.

These fantasies by Jean Paul are, without exception the best pianoforte arrangements of H. M. S. Pinafore and Fatinitza I have seen yet.

Yours truly,

WM. ARMSTRONG.

ST. LOUIS, October 24th, 1879.

MESSRS. KUNKEL BROS.—

*Gents:*—Interesting myself in all new publications adapted to teaching purposes, I found opportunity to scrutinize and play your new arrangement of several operas by Jean Paul.

Allow me to congratulate Mr. Paul upon the wisdom of his course in not overtaxing the abilities of piano pupils of one or two years practice.

The fact that Kunkel's publications have such a deserved and prominent name, as far as correctness of copy and fingering are concerned, saves me the task of mentioning it again in this instance.

Yours,

RUDOLPH BONDI,  
Director Lafayette Park Music Rooms.

A more satisfactory recital was Eddy's organ recital on the 5th instant, the organ numbers of which were Bach's "Fantasia" and "Fugue," in G minor; Lemmens' "Allegretto," in B flat; Merkel's "Variations," op. 45; Wider's "Sixth Organ Symphony;" Listz's "Orpheus," and Thiele's "Concertsatz" in E flat minor. The entire programme was rendered in a masterly way. Mr. Eddy is an artist of whom Chicago can justly be proud, as she is.

At the second chamber concert of the series at Hershey Hall, October 25th, the instrumental part of the programme will consist of the Mozart trio in E, No. 3, and the Beethoven trio in D, op. 70, No. 1. Messrs. Eddy, Lewis, and Eichheim will play.

The Strakosch Opera Company opened the season at McVicker's on Monday evening with "Faust;" Tuesday they played "Trovatore;" last night "Mignon;" to-night they are to play "Aida;" Friday "Lucia," and Saturday "Il Trovatore" at the matinee, and "La Traviata" in the evening. The company is a remarkably strong one. The new singers, Teresina Singer, and Bianca, alias Davenport, as they say in the police records, have won a high place in the estimation of all who have heard them.

At last Tuesday's rehearsal of the Beethoven Society Mr. Samuel Kayzer, at the request of Mr. Wolfsohn, read Bulwer's translation of Schiller's "Lay of the Bell," the musical setting of which, by Max Bruch, is now in rehearsal by the society. It was beautifully done, and no doubt the members of the society will be aided by this reading to more fully understand, and thus better interpret this masterpiece of German lyric poetry.

The Wilhelmj concert, for the benefit of that excellent institution, the Alexian Brothers' Hospital, takes place this evening at McCormick Hall. The programme is as follows:

Overture, "Masaniello." *Auber*; Reading, "Mary Queen of Scots" Miss Bianca Pick; Concert for Violin, *Paganini*, Wilhelmj; Song, Scene and Aria, "Der Freischutz," *Weber*, Mme. Marie Salvotti; Andante and Intermezzo, *Vogrich*, Wilhelmj; Farewell Meditation, *Lachner*; Song, "Mystic Waltz," *Arditi*, Mme. Marie Salvotti; Hungarian Dances, *Brahms*, Wilhelmj; Hochzeitsmarch, *Mendelssohn*.

The fame of the leading artist, as well as the charitableness of the object, will doubtless secure a very large audience.

The piano recitals by the pupils of Mr. Emil Liebling are a credit to both teacher and pupils. At the first of the series one of his best pupils rendered Goldbeck's *Moonlight at Green Lake* in a very artistic manner.

The position of organist at the Trinity Episcopal Church, vacated by the death of Mr. Creswold, has been accepted by Mr. C. E. Reynolds, formerly of Rochester, N. Y.

Mr. A. O. Mueller, the pianist, has returned from his European studies to the city, and will hereafter devote himself to playing and teaching. His sister, Miss Mary Mueller, made her debut with success at Mainz, September 27th, as the *Page* in "The Huguenots."

The managers of the Chicago Musical College have taken a new departure in the establishment of a department of drawing and pastel and water coloring, which will be in charge of Prof. H. Hanstein, of the High School. It is difficult to see with the naked eye what appropriateness there is in this move; but then if it does no good it cannot do much harm. QUIDAM.

The REVIEW is Free of Charge—see Card in Publishers' Column

## THE VOICE AND ITS CULTIVATION.

### An Introductory Treatise to Goldbeck's Vocal School.

The publishers are now ready to fill orders for Goldbeck's Vocal School, and desiring to give the readers of the MUSICAL REVIEW some idea of the scope and import of this admirable work, they have selected for their present issue some portions of the theoretical part which comprises the following subjects: *Anatomy*—Structure of the Vocal Apparatus; The Larynx; The Vocal Cords. *Physiology*—Respiration; Diaphragmatic Breathing; Functions of the Vocal Organs. Price of introductory part, 50 cts. Goldbeck's Vocal School, complete, \$2.50.

Extracts from *Regulation and Equalization*; *Modification of Chest Tones*; *Strengthening of the Medium Tones*; *Combined Exercises*; *Messa di Voce*; *Solmization and Vocalization*:

#### EXTRACT FROM ANATOMY—THE VOCAL CORDS.

Within the larynx are the superior and inferior ligaments. The latter are also called the *vocal cords*. They are two thick and very firm elastic bands, attached behind the arytenoid cartilages, and in front to the thyroid cartilage. They lie nearly parallel to each other, leaving between them a longitudinal fissure, called the glottis. When the vocal cords open or close, they follow the impulse of the two arytenoid cartilages, which, by an apparatus of muscles, as said before, can be brought nearer together or separated further apart. When air is inspired the opening of the vocal cords is greatest; when expired, it is less wide. In the production of sound the vocal cords are more or less closed. Ordinarily, when inactive, the vocal cords are open, and have but little tension, but when

sound is to be produced the muscular apparatus becomes active, stretching and contracting them. The vocal cords are essentially capable of sonority by means of more or less rapid vibrations. Their tissue differs from all other tissues, not only in the color and chemical composition, but also in the disposition of the fibres. The average length of the vocal cords in the male is, when at rest, about 18 millimeters (an inch being equal to about 25 millimeters); in women, a little over 12. At the maximum of their tension they arrive at a length, respectively, of 23 and 15 millimeters. Vibration and sonority are not limited to the vocal cords. The ligaments which attach the different parts of the larynx, as also the longitudinal fibres of the membrane which covers the bronchiae and windpipe are equally formed of elastic tissue, so that all the parts of the larynx and its surroundings are capable of co-vibration. The experiments of physiologists show that the superior ligaments or cords, situated above the "true vocal cords," and much wider apart from each other, do not have the same importance as the latter in the production of sound. The section of the superior ligaments does not cause entire loss of voice, while that of the inferior ligaments brings about complete aphony. The superior ligaments are therefore regarded merely as co-vibrators.

#### EXTRACT FROM PHYSIOLOGY—FUNCTIONAL MECHANISM.

##### Respiration.

It is conceded by the most competent authorities, that respiration in singing should be diaphragmatic (abdominal) instead of clavicular or lateral. The diaphragm is a large and thin muscular partition, dividing the cavity of the chest from that of the abdomen. When at rest the central portion of the diaphragm ascends, dome-like, into the chest, the lungs resting upon it with their base. During inspiration the diaphragm is flattened by contraction, pressing down the viscera, thus increasing the capacity of the chest by one-fifth. During expiration the diaphragm resumes its convex position. When it ceases thus to act the viscera return to their place and the abdomen falls in. It is to this mechanism that the attention of the singer is called. It requires but a small number of muscles to effect this mode of breathing, since displacement of the soft and yielding viscera of the abdomen is all that is needed; the larynx then remains in its normal position, the glottis is not unnecessarily enlarged, the vocal cords are not interfered with in their function of contraction and relaxation. Expiration, necessary to the production of sound, finds the vocal organs in their natural position and tension, and the various movements of the larynx can be effected without resistance or struggle.

#### FROM FUNCTIONS OF THE VOCAL ORGANS.

Beauty and purity of tone are qualities which exclude all manifestations which might disquiet the hearer. To convey an impression of repose, it is necessary that all those parts of the vocal organs, which contribute to the production of tone, should be allowed to perform their natural functions, and that indications of an artificial action should nowhere appear. The training of the larynx, therefore, presents no other difficulty than the adherence to its natural functions and their improvement in the same direction. It is different with the cavities, situated above it, with their soft and hard parts. The phenomenon of tone-formation is often too exclusively attributed to the larynx, and the cavity of the mouth considered as a secondary agent.

\* \* \* \* \*

"Free tongues without embouchure, and sent upon the air without intermediary, are sharp and twanging." It is in this sense that the mouth, as an *embouchure* to the vocal tube, plays an important part in the modifying, enlarging and rounding of the tone, produced in first instance by the vibratory motions of the vocal cords.

\* \* \* \* \*

The air contained in the vocal tube (pharynx and mouth) is thus, so to speak, vocalized, i. e., vibrated or undulated, the generated sound moving in the direction of the propagation of the air-waves—that is, to the outer air, there continuing to spread, not unlike the advancing ridges of a water surface struck by a stone. By each recoil of a vibration of the vocal cords the air-current is partly or entirely interrupted, the equally repeated shocks of which are thus communicated to the atmosphere, which, pressing upon the interior ear of the hearer, produce the impression of sound.

\* \* \* \* \*

The vocal tube as a whole, as well as in part, is capable of different length and width, and, according to Helmholtz, the air within it (as before intimated) is tuned to a certain pitch, which varies with its diverse changes of size, and holds relation to the principal tone (of the vocal cord) which it reinforces. The production of clear and sombre tones (*timbre*) depends upon the relative activity of pharynx and mouth. The latter predominating, the tone is clear; the pharynx preponderating, the tone is sombre. The vowel *a* represents, in a general way, the clear tone; nevertheless the *a* may be sombre. The vowel *u* gives rise to the sombre quality. The contrast from clear to sombre is to the singer an important resource of expression, providing he does not adopt the system practiced by some of producing a very marked sombre timbre, endowed with power, but causing much strain to the larynx, and involving a great expenditure of muscular force, in the following manner:

\* \* \* \* \*

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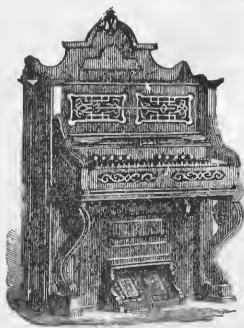
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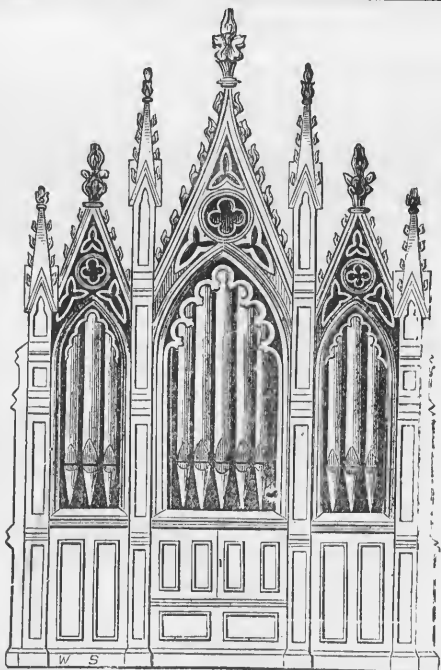
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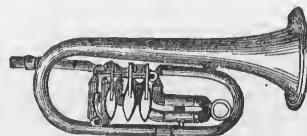


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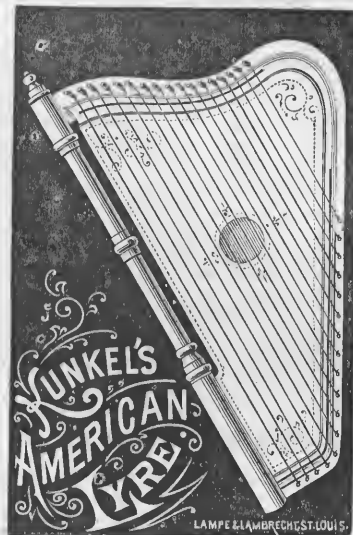
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Asperges me, Domine (G)—Chorus .....	<i>Boltman</i>	40
Ave Maria (Bb)—Solo .....	“	30
Ave Maria (Ab)—Duo, S. and A., or T. and B. ....	<i>De Doss</i>	40
Ave Maria (G)—Duo, S. and A., or T. and B. ....	<i>Lambillotte</i>	40
Ave Maria (Eb)—Solo, S. or T. ....	<i>Mine</i>	40
Ave Maria (E)—Duo .....	<i>Lambillotte</i>	25
Ave Maria (Db)—Solo .....	<i>Wallace</i>	40
Ave Maria (Ab) .....	<i>Roestien</i>	25
Ave Maria (G)—Solo .....	<i>Boltman</i>	30
Ave Maria (F)—Duo .....	“	25
Ave Maria (C)—S. A. T. B. ....	<i>Caroni</i>	30
Ave Maria (Bb)—S. A. T. B. ....	<i>Boltman</i>	25
Ave Maria (A)—Solo .....	<i>Winter</i>	25
Ave Maria (F)—Soprano Solo .....	<i>Boltman</i>	30
Ave Maris Stella (F)—Trio .....	<i>Cherubini</i>	35
Ave Regina (A)—Duo and Chorus .....	<i>Caroni</i>	25
Ave Regina (Eb)—Duo .....	<i>Boltman</i>	40
Ave Verum (Eb)—Duo .....	“	25
Ave Verum (F)—Duo .....	“	25
Ave Verum (F)—arranged from Rossini .....	<i>Winter</i>	25
Bone Pastor (Bb)—Solo and Chorus .....	<i>Boltman</i>	25
Cantate Domino (Bb)—Solo and Chorus .....	<i>Caroni</i>	35
Domine Exaudi (G)—Solo .....	<i>Croffa</i>	75
Ecce Panis (C)—Duo and Chorus .....	<i>Scheidmayer</i>	75
Ecce Panis (F)—Solo and Chorus .....	<i>Boltman</i>	35
Ecce Panis (Eb)—Solo and Chorus .....	“	30
Jesu Redemptor Omnium (C)—Grand Chorus .....	“	30
Justus ut Palma (A)—Duo, S. and B. ....	“	75
Lauda Sion (D)—S. A. T. B. ....	<i>Lambillotte</i>	60
Litany of the Blessed Virgin (G) .....	“	60
Lucis Creator (G)—S. A. T. B. ....	<i>Boltman</i>	25
Lucis Creator (A)—Chorus .....	“	25
Mass, in (G)—4 voices .....	“	25
Mass, in (C)—4 voices .....	<i>Fimer</i>	2 50
Mass, in (F)—4 voices .....	<i>Boltman</i>	2 00
Mass, in (D)—S. A. and B. ....	<i>Est</i>	1 50
Mass, in (D)—4 voices .....	<i>Winter</i>	1 50
Mass, in (F)—S. A. and B., arranged from Fuhrer ..	<i>Boltman</i>	1 50
Mass, in (C) .....	“	1 00
Mass, in (G) .....	“	75
The last three Masses .....	“	75

The last three Masses are particularly suitable for small  
*Chapel Choirs.*

<i>Chapel Choirs.</i>	
Magnificat, (Bb) — Solo and Chorus.....	<i>Boltman</i> 50
Memoriae (F) — S. A. T. B.....	<i>Lambillotte</i> 50
Memoriae (Eb) — Duo.....	<i>Boltman</i> 30
O Cor Amoris Victimæ (D) — Duo and Chorus.....	<i>Lambillotte</i> 75
O Maria (C) — Solo and Chorus.....	<i>Italian</i> 40
O Quam Dilecta (Eb) — Solo and Chorus.....	<i>Lambillotte</i> 75
O Salutaris (F) — Solo.....	<i>Verdi</i> 25
O Salutaris (F) — Bass Solo.....	<i>Bordese</i> 30
O Salutaris (C) — S. A. T. B.....	<i>Lambillotte</i> 30
O Salutaris (Db) — Duo.....	<i>Campana</i> 35
O Salutaris (Eb) — Solo from Collin, S. J.....	<i>Boltman</i> 30
O Salutaris (F) — Chorus.....	<i>Caroni</i> 25
O Salutaris (F) — Duo and Chorus.....	<i>Lambillotte</i> 40
O Salutaris (Eb) — Solo.....	<i>Himmel</i> 25
O Salutaris (F) — Solo and Chorus.....	<i>Boltman</i> 40
O Salutaris (Eb) — Solo, Duo and Chorus.....	" 60
Regina Coeli (C) — Solo, Duo and Chorus.....	" 75
Salve Regina (F) — Solo and Chorus.....	" 40
Tantum Ergo (A) — 3 voices.....	" 35
Tantum Ergo (Eb) — Duo and Chorus.....	<i>Rossi</i> 25
Tantum Ergo (Ab) — Solo and Chorus.....	<i>Boltman</i> 35
Tantum Ergo (F) — Grand Chorus.....	<i>Lambillotte</i> 40
Tantum Ergo (Eb) — Solo and Chorus.....	<i>Lambillotte</i> 30
Tantum Ergo (D) — 3 voices.....	" 25
Tantum Ergo (C) — Solo and Chorus.....	<i>Boltman</i> 75
Tantum Ergo (F) — S. A. T. B.....	<i>Winter</i> 25
Tantum Ergo (G) — S. A. B.....	<i>Boltman</i> 25
Tantum Ergo (Bb) — Duo and Chorus.....	<i>Caroni</i> 30
Tantum Ergo (F) — Duo and Chorus.....	<i>Rossi</i> 30
Tantum Ergo (Eb) — Solo and Chorus.....	<i>Boltman</i> 40
Veni Creator (C) — Solo and Chorus.....	<i>Caroni</i> 25
Veni Creator (Eb) — Solo and Chorus.....	<i>Rossi</i> 25
Venite Filii (A) — Solo and Chorus.....	<i>Boltman</i> 40
Venite Filii (A) — Chorus.....	" 35
Vespers and Magnificat — S. A. T. B.....	<i>Gregorian</i> 35

NOTE—The capital letter, in parenthesis, indicates the Key in which the piece is written. The following letters indicate the voices for which the Composition is written.

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